# KFAI NEW BOARD MEMBER’S ORIENTATION MANUAL

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KFAI Mission Statement

KFAI is a volunteer-based community radio station that exists to broadcast information, arts and entertainment programming for a Twin Cities audience of diverse racial, social and economic backgrounds. By providing a voice for people ignored or misrepresented by mainstream media, KFAI increases understanding between peoples and communities, while fostering the values of democracy and social justice within its listening area.

KFAI is a non-commercial FM radio station operating on 90.3 Mhz in the Minneapolis area and 106.7 Mhz in the St Paul area. KFAI is governed by a volunteer community board of directors, managed by a small paid full time and part time staff, and operated by a volunteer body of over 400. The 2007 KFAI budget is approximately $1,218,395. KFAI is listener-supported, with over 3,400 subscribers contributing nearly half of its income. Additional support for KFAI has come from the Corporation for Public Broadcasting, the National Endowment for the Arts; the State of Minnesota; the McKnight, Bush, Otto Bremer and Minneapolis Foundations; area corporations; and, program underwriters. KFAI is a member station of the Association of Minnesota Public Educational Radio Stations, branded as Independent Public Radio.

KFAI History

For nearly twenty-nine years, KFAI, Fresh Air Radio, has been the voice of the community. It has provided music, culture, news, and views of its members and the community as a whole. KFAI lives within the thousands of volunteers that have given their time and the listeners who tuned in. Here are some milestones and anecdotes from KFAI’s history.

1978 – May 1 -- KFAI, Fresh Air Community Radio, became “airborne” after five years of legal entanglements and FCC challenges. Broadcasting 10 watts from studios in a vacant loft of the Walker Community Church where mice and bats to keep the programmers company was challenging but the all-volunteer staff of over 100 people managed to work through all the problems and bring community radio to the Twin Cities.

1981 – “Gao Hmong” airs weekly to bring a regular program of music, culture, poetry, and news to the Hmong community. This is part of Fresh Air Radio's ongoing effort to help break down obstacles facing immigrant communities.

1984 – With boom-box fanfare, a parade through downtown lead by a dancing radio, and a release of balloons, KFAI started transmitting an awesome 125 watts from the Foshay Tower in downtown Minneapolis. To quote local media reports, “After six years of listening in cars, huddling in basements, standing on chairs and pledging in phone booths...,” Fresh Air listeners could finally hear their favorite radio station.

1985 – ((Stereo)) KFAI goes ((Stereo)).

1986 – After 12 years in the Walker Church, KFAI moved to new studios and offices above the Butler Drug store at 1518 East Lake Street in Minneapolis. Reports indicate that air conditioning was everyone’s favorite new amenity.
1987 – Fresh Air Radio airs a marathon seventeen hour reading of *Swann's Way*, the first volume of Proust’s *Remembrance of Things Past*.

1988 -- In celebration of a decade of broadcasting, KFAI featured a day-long tribute to the sounds of 1978 called *Stayin' Alive*.


1991 – The third floor of the Bailey Building at 1808 Riverside became KFAI’s new home. This 100-year old landmark building is the station's first custom designed home, with studios, a news room, record library, staff offices, a kitchen and meeting area.


1994 – KFAI goes east. A translator was installed in West Saint Paul to rebroadcast the station’s signal from 90.3 FM to 106.7 FM. This meant that people in St. Paul and eastern suburbs could now hear their favorite station without driving across the river.

1998 – KFAI celebrates 20 years on the air.

2000 – The station begins remodeling the studios in the Bailey Building. KFAI increases the number of working studios, improving the station’s production and training capabilities.

2001 – December 6 - Dedication of the newly renovated, remodeled and refurbished studios. KFAI embraces the 21st century.

2003 – Fresh Air Community Radio marks its Silver Anniversary. For 25 years, KFAI has served the diverse and changing communities of Minneapolis and St. Paul. The station continues to offer eclectic music, alternative news as well as essential community and foreign language programs. KFAI continues to be community radio created by the community.

2006 – KFAI approves a five-year strategic plan, guiding organizational objectives and tactics through 2010.

2007 – KFAI launches a new web site and e-newsletter, implements changes to program schedule, relocates transmitter from Foshay Building to IDS Center and plans for high definition (digital) broadcasting.

2008 – KFAI installs a new transmitter at the IDS Center and converts to a digital broadcasting signal as of November 2008 and expands from 30 watts to 900 watts resulting in expanded listener coverage.
2010 – KFAI implements a series of programming changes, moving from all music to news and information content from 6:00 a.m. – 10:00 a.m. and all music from 10:00 a.m. – 6:00 p.m. and 8:00 p.m. – 5:00 a.m. The KFAI News is also changed from a thirty-minute evening news report to hourly updates from 9:00 a.m. to 5:00 p.m. and a one-hour news “magazine style” report every Friday from 9:00 a.m. – 10:00 p.m.
KFAI, FRESH AIR INC.

STRATEGIC PLAN 2006 - 2010

MISSION AND CORE VALUES

KFAI is a volunteer-based community radio station that exists to broadcast information, arts, and entertainment programming for an audience of diverse racial, social and economic backgrounds. By providing a voice for people ignored or misrepresented by mainstream media, KFAI increases understanding between peoples and communities, and fosters the values of democracy and social justice.

The core values of KFAI are:
- Inclusiveness and Diversity
- Community and Volunteerism
- Authenticity and Originality
- Globalism and Localism

WHO WE ARE

KFAI is an award-winning non-commercial 24-hour FM radio station operating on 90.3 MHz in the Minneapolis area and 106.7 MHz in the St Paul area. Governed by a volunteer community board of directors, KFAI is managed by a small professional staff, and operated by almost 400 volunteers.

Known for its wide spectrum of music genres, KFAI has local and international news, programming in 12 languages, and 91 adventurous shows. Listeners are entertained, enlightened, educated, and inspired as programs challenge the status quo and offer a cultural connection.

KFAI has served the Twin Cities new immigrant populations and communities in ways that no other organization can by offering a vehicle of communication, information and programming in their own languages. This has been a value held by the station’s leadership since its founding, and will continue into the future.

KFAI is listener-supported, with over 4,000 listener-members contributing nearly half of its income. Additional support comes from the Corporation for Public Broadcasting, the State of Minnesota, the Association of Minnesota Public Educational Radio Stations (AMPERs), Community Solutions Fund donors, area foundations and corporations, corporate giving programs, businesses, and program underwriters.

KFAI has several constituencies. These include listener-members, non-member listeners, individual donors, funders, underwriters, and volunteers. The station’s primary community is the Twin Cities metropolitan area, much of which currently is within the range of its broadcast signal. However, with the advent of audio streaming on the Internet, KFAI has achieved a national and international reach. For twenty-seven years, KFAI, Fresh Air Radio, has been the voice of the community.

OUR ASSUMPTIONS

This living document sets forth KFAI’s strategic direction for the next five years. Its purpose is to strengthen the station’s ability to meet its mission and to better serve its constituencies. Requirements to achieve these desired outcomes include active engagement of the board, staff, and volunteers; additional financial resources; and expansion of the station’s broadcast coverage. KFAI is committed to remain professionally managed and volunteer driven.

We think this plan is exciting and bold, feasible and achievable. Progress will be monitored and the plan will be reviewed and revised annually to respond to the changes in the industry, our environment, and to embrace new opportunities.

VISIONS AND STRATEGIES

VISION #1
KFAI is a recognized leader among radio stations.
Strategy One: Use KFAI’s unique identity locally, nationally, and internationally to increase recognition.
Strategy Two: Increase staff and volunteer participation in regional and national forums.
Strategy Three: Increase training opportunities for KFAI volunteers and staff.
Strategy Four: Develop model programs for recruiting and retaining volunteers.
Strategy Five: Continue to develop innovative and replicable services for constituencies.

VISION #2
KFAI is financially secure with sustainable, diverse, and growing funding streams.
Strategy One: Increase the number of listeners who are members by 50%.
Strategy Two: Increase underwriting support up to $200,000 and 45% of available time.
Strategy Three: Increase the number of individual donors giving $500 or more annually to 500.
Strategy Four: Increase total balance of Donor Advised and Endowment funds to $100,000.
Strategy Five: Increase government grant support by 8% and private grant support by 25%.
Strategy Six: Increase special fundraising event revenue to $25,000 per year.
Strategy Seven: Increase earned income from syndication of programming, training, and production of resource materials.
Strategy Eight: Conduct a study to determine the feasibility of purchasing a building.

VISION #3
KFAI provides high quality and diverse programming.
Strategy One: Attract more listeners through improved programming.
Strategy Two: Expand news and public affairs programming.
Strategy Three: Continuously develop new programs to better serve constituents.
Strategy Four: Establish processes for on going listener feedback, to evaluate current programs, to support and improve current programs, and to discontinue programs that no longer meet the needs of the station’s constituents.

VISION #4
KFAI expands its scope of services to reach a larger listening audience.
Strategy One: Increase KFAI’s broadcast coverage area to reach the entire Twin Cities metropolitan area.
Strategy Two: Establish multi-channel broadcast service.
Strategy Three: Deliver programming through new digital technologies.

VISION #5
KFAI reaches out to and effectively interacts with its local, national and international constituents.
Strategy One: Increase KFAI’s participation in local community events.
Strategy Two: Use the Community Advisory Board for support and to gather meaningful community input.
Strategy Three: Enhance the current website to make it more user-friendly, informative, and appealing.
Strategy Four: Initiate innovative mechanisms for interacting with all local constituents.
Zuhur Ahmed 2011  
Listener Elected  
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John Slade 2011-12  
Listener Member Elected  
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As of 1/6/2011
KFAI, Fresh Air, Inc.
BOARD OF DIRECTORS JOB DESCRIPTION

Mission Statement: KFAI, Fresh Air, Inc. is a volunteer-based community radio station that broadcasts information, arts and entertainment programming for an audience of diverse racial, social and economic backgrounds. By providing a voice for people ignored or misrepresented by mainstream media, KFAI increases understanding between peoples and communities, while fostering the values of democracy and social justice.

Members of KFAI’s Board of Director are required to:
- attend monthly board meetings;
- attend special sessions, as scheduled;
- be at least 18 years of age;
- be a U.S. citizen or legal alien (a requirement of the Federal Communications Commission);
- serve a two-year term, except as otherwise noted for elected or board appointed seats; and,
- be a financial contributor to KFAI within the last twelve months, if elected to a listener/member seat.

The primary responsibilities of KFAI’s board members are to:
- evaluate the financial health of the station;
- approve an annual budget;
- hire the Executive Director;
- evaluate the performance of the Executive Director;
- develop/approve station policies and procedures;
- develop/approve long-term goals for the station;
- conduct the Board of Directors elections;
- identify and cultivate nominees for the Board of Directors;
- communicate with volunteers about board activities;
- listen regularly to KFAI programming;
- serve as an advocate for KFAI;
- participate and provide leadership in station activities such as pledge drives, benefit events, internal KFAI events, community outreach efforts and other special projects;
- ensure that volunteer grievances are properly addressed and resolved; and,
- be informed of the plans and accomplishments of KFAI’s staff and volunteers.

It is not the responsibility of KFAI’s Board of Directors to manage the station. KFAI staff is responsible for the stations day-to-day operations.
Information for Applicants for Board Candidacy - Fresh Air Board of Directors

What is the Board of Directors?
Fresh Air’s sixteen-member board is responsible for policy and budgetary decisions concerning Fresh Air, Inc. and KFAI. It develops station and organizational goals and evaluates the performance of the Executive Director and accomplishment of station priorities.

What is the term of office?
Members of the board are elected for a two-year term. Board members take office at the close of the annual meeting in December and usually attend their first meeting of the year in January. At that time, the Board elects its officers and makes committee assignments.

What happens at Board Meetings?
KFAI’s monthly Board meetings are a time for the Board to consider major issues facing the organization, to hear from the staff, review the minutes of last month’s meeting, and hear the concerns of anyone who wishes to attend. The board also receives a report from each of the board committees, which include the Executive/Finance Committee, the Nominations/Election Committee, and the Board Governance Committee. The board takes action, as necessary, on items that are brought to its attention. Motions are made and items discussed by all participants. Board members then vote to determine the outcome of a motion. The motion may be approved, disapproved or tabled and sent to committee for more work. Board meetings generally last two hours. The yearly schedule of Board meetings is set at the January meeting.

How do I join a Fresh Air committee?
Most committees are open to volunteers, listeners, and board members. A few committees are composed of board members only. Board appointments to board committees are usually made at the January board meeting. Staff advisory committees are open to participation by board members, volunteers, listeners and other community representatives. Board members with an interest in a staff advisory committee should contact the staff member responsible for leading the committee.

What happens at committee meetings?
Committees do most of the policy and organizational work of the station. There are committees of the board and those that are advisory to staff. Committees are composed of volunteers, listeners, staff and board members. Committees usually meet once per month and discuss how they will accomplish committee goals for the year. Members work in small groups or separately between meetings to get the job done. Committees report actions to the board at monthly meetings via meeting minutes or staff reports.

What is the time commitment needed for Board members?
Six to ten hours per month is generally required of board members. This includes monthly board meetings and committee meetings. Board members are also expected to assist in fundraising activities.

How are board members elected?
Board members are elected from three separate constituencies: listener member (contributors), participating member (volunteers), and board appointed. The board may appoint any remaining seats at its December meeting.
Committees
Most of the work involved in developing the station’s policies and goals are done in committees. BOARD MEMBERS ARE ENCOURAGED TO BECOME COMMITTEE MEMBERS.

The following committees are committees of the board:
Executive Committee – Composed of officers of the board plus the Executive Director, it reviews contractual agreements, sets the agenda for organizational planning and supervises and reviews the Executive Director.

Finance Committee – Composed of the Board Treasurer, other board members, volunteers, and the Executive Director, it reviews monthly financial statements, works with the ED to set the budget and aids in financial planning.

Board Governance Committee – Composed of board members and volunteers, it looks for ways to enhance board and committee structures and makes recommendations on by-law changes.

Nominations/Elections Committee – Board members and volunteers work together to organize annual elections, solicit interested candidates, and make information available about the election process.

Grievance Chair – At the initiation of a Grievance, the Grievance Chair pulls together a panel of board members, volunteers and staff to serve as an arbitrator in disputes involving volunteers, when such issues cannot be settled by those involved.

Audit Committee – Comprised of board members, this committee works with staff to prepare for the annual audit and reviews and monitors policies and procedures relevant to fiscal oversight.

Staff Advisory Committees:
Fundraising Committee – Composed of volunteers and staff (Executive Director), the committee actively works to increase financial resources for the station.

Marketing & Outreach Committee – Composed of volunteers and staff (Membership & Volunteer Director), the committee seeks low-cost methods of marketing the station to the listening audience and actively seeks to expand public awareness about KFAI through involvement in community events and to build the internal community at KFAI.

Programming Committee – Composed of elected and appointed volunteers, listener members, community representatives and the Program Director, it oversees the selection and scheduling of programs, evaluates programs and programmers and recommends policies and goals.

Training Committee – Composed of volunteers and staff (Program Director), it designs training workshops and oversees the technical certification process.
COMMITTEE CHAIR RESPONSIBILITIES

1. Have your committee to set a standard meeting time, if possible (for example, the second Wednesday of every month). This enables committee members to set the time aside on their calendars well ahead of the meeting and prevents conflicts with other committee meetings. It is not a good idea to have meetings during the week before a board meeting (third Monday of each month) because if your committee has materials to be included in the board packet, they will not make the mailing deadline. If the committee is not able to agree upon a standard meeting time, you will have to be extra conscientious about reminding committee members of meetings and having the schedule posted at the station, in the e-newsletter (KFAI Network) and on the web site.

2. Manage the meetings. This is not a big deal, as committee meetings are generally quite informal. However, it is very helpful if you prepare an agenda (in consultation with staff) in advance of the meeting so that there will be some structure to the discussion.

3. If your committee will be presenting anything other than a brief report at the next board meeting, please inform the board president at least one week in advance of the meeting (by the first Friday of the month), so it can be specified on the agenda. If the committee will have any written materials for the board to review, get them to the station by the first Friday of the month so they can be mailed out to members with the meeting notice.

4. Make sure the committee determines a work plan at the beginning of the year. This does not have to be incredibly detailed, just a timeline of what the committee expects to deal with each month. You should make sure that any goals carried forward from the previous year, plus anything assigned to the committee in the strategic plan are included in the work plan. During the course of the year, you should also make sure the committee addresses any issues that are referred to it by the board.

5. Assuming responsibility as the committee chair does not necessarily mean you have to do all the work. If people are not quick to volunteer to take on assignments between meetings, don’t be shy about asking them to step forward. Sometimes that is all it takes.
Articles of Incorporation of Fresh Air, Inc.

The undersigned, for the purpose of forming a corporation pursuant to the provision of the Minnesota Nonprofit Corporation Act, Minnesota Statutes, Chapter 317A, adopt the following Articles of Incorporation:

ARTICLE I
The name of the corporation shall be Fresh Air, Inc.

ARTICLE II
The purpose of this corporation shall be to own or lease, and operate one or more non-profit educational radio or television stations and related equipment and to offer instruction in the operation of such radio or television stations to members of the general public. This corporation is organized and shall be operated exclusively to engage in, advance, promote, and administer education and charitable activities and projects and to aid, assist and contribute to the support of institutions which are organized and operated exclusively for education and charitable purposes within the meaning of Section 501(c)(3) of the Internal Revenue Code, as now or hereafter in effect, and in Section 290.05, of the Statutes of the State of Minnesota, as now or hereafter in effect. The corporation shall have only such powers as are consistent with the foregoing purposes, including the power to acquire and receive funds and property of every kind and nature whatsoever, whether by purchase, conveyance, lease, gift, bequest or otherwise, and to own, hold, invest, expand, make gifts and contribution of, and to convey, transfer, and dispose of any funds, property and the income there from for the furtherance of the purposes of the corporation, and to lease, mortgage, encumber, invest and use the same, and such other powers which are consistent with the foregoing purposes and which are afforded to the corporation by the Minnesota Nonprofit Corporation Act, and any future laws amendatory thereof and supplementary thereto. Provided, further, that all such powers of the corporation shall be exercised only so that the corporation's operation shall be exclusively within the contemplation of both Section 501(c)(3) of the Internal Revenue Code, as now enacted or as hereafter amended, and of Section 290.05, of the Statutes of the State of Minnesota, as now enacted or as hereafter amended. No part of the property or the income of the corporation shall be used for the purpose of carrying on propaganda or otherwise attempting to influence legislation, except to secure or maintain funding and non-profit status. In no event shall the corporation participate in or intervene in (including publishing or distributing statements) any political campaign on behalf of any candidate for public office.

ARTICLE III
The corporation does not and will not afford pecuniary gain, incidentally or otherwise, to its members. No part of the property or income of the corporation or any other pecuniary gain or profit shall inure to any member of the corporation except that reasonable compensation may be paid for services rendered to or for the corporation. In the event of dissolution of the corporation
all of its assets shall be distributed as follows: (a) The dissolution shall be conducted under Court supervision if required under the Statutes of the State of Minnesota or deemed desirable by the corporation in such manner as in the judgment of the Court will accomplish the general purposes for which the dissolved corporation was organized. (b) If a dissolution under Court supervision is not so required or deemed desirable, the assets of the corporation shall be distributed to or for the benefit of organizations, causes or projects, for and to which gifts are deductible from income of a donor under the Internal Revenue Code and under the Statutes of the State of Minnesota, to the extent then possible. If the Internal Revenue Code, as hereafter amended, does not provide for such a deduction, then the distribution shall be made to one or more state or local governments, for a public purpose. In the event of dissolution, none of the assets shall be transferred to or in any respect whatsoever inure to or for the benefit of any member of the corporation. The corporation shall not lend any of its assets to any officer, director or member of the corporation nor guarantee to any other person the payment of a loan by an officer, director or member of the corporation.

ARTICLE IV
The period of duration of the corporation shall be perpetual.

ARTICLE V
The registered office of the corporation in Minnesota shall be at 1808 Riverside Avenue, Minneapolis, Minnesota 55454.

ARTICLE VI
The names and address of the incorporators, each of whom is a natural person of full age, are:

Name -- Address
Robert E. Zimmermann -- 3534 12th Avenue South Minneapolis, Minnesota
Barbara Case -- 2414 Portland Avenue Minneapolis, Minnesota 55404
Randy Lee McLaughlin -- 2201 E. Franklin Avenue Minneapolis, Minnesota 55404

ARTICLE VII
The Board of Directors shall consist of at least three (3) persons. The first Board of Directors shall consist of the following seven persons, each of whom shall serve until the first annual meeting of the members.

Board members shall be selected as provided for in the bylaws.

Name -- Address
Robert E. Zimmermann -- 3534 12th Avenue South Minneapolis, Minnesota 55404
Barbara Case -- 2414 Portland Avenue Minneapolis, Minnesota 55404
Randy Lee McLaughlin -- 2201 E. Franklin Avenue Minneapolis, Minnesota 55404
Robert H. Hostetler -- 421 Cedar Avenue, #16 Minneapolis, Minnesota 55404
Craig Berdie -- 3010 E. 26th Street Minneapolis, Minnesota 55406
ARTICLE VIII
The Board of Directors shall be authorized to establish one or more classes of membership in the bylaws and the board shall be authorized to provide standards and procedures for selecting and removing members of this corporation in the bylaws.

ARTICLE IX
An annual business meeting shall be held for all members.

ARTICLE X
The corporation shall have no capital stock.

ARTICLE XI
The members, directors and officers of this corporation shall not be personally liable for the obligations of the corporation. IN WITNESS WHEREOF, the undersigned incorporators have executed these Articles of Incorporation on the 24th day of July, 1973. In the presence of:
/s/ Linda Moss /s/ Robert Zimmermann
/s/ Nancy J. Wigchers /s/ Randy Lee McLaughlin
/s/ Barbara Case

STATE OF MINNESOTA
COUNTY OF HENNEPIN
On this 24th day of July, 1973, before me a Notary Public, personally appeared ROBERT E. ZIMMERMANN, BARBARA CASE AND RANDY LEE MCLAUGHLIN, to me known to be the persons named as incorporators and who executed the foregoing Articles of Incorporation, and they acknowledge that they executed the same as their free act and deed.
/sealed/ /s/ Reese C. Johnson

Approved 2004
ARTICLE I  
MEMBERSHIP

1.0 Voting membership in the corporation shall be granted to any natural person under the following provisions:

1.1 PARTICIPATING MEMBER shall be any permanent employee of the corporation or any person who has met the minimum volunteer requirement established by the Board of Directors. The Board of Directors shall establish a minimum volunteer requirement of a specified number of hours in specified activities. The Board of Directors shall not change the minimum volunteer requirement more than once per year.

1.2 CONTRIBUTING MEMBER shall be any person who, in the last 12 months, has contributed the minimum membership gift established by the Board of Directors, or who has made a contribution of property or services valued by the staff as equivalent to a membership gift.

1.3 WAIVER OF REQUIREMENTS. The Board of Directors may choose to waive the gift requirement for contributing members for reasons of financial hardship for anyone who, due to disability, cannot volunteer their time.

1.4 MINIMUM GIFT. The Board of Directors may choose to change the minimum membership gift, but may not do so more than once per year.

1.5 DUAL QUALIFICATION. If a member qualifies as both a Participating and Contributing Member, s/he will be deemed to be a Participating Member.

1.6 REMOVAL. Any member may be removed by a 2/3 vote of the Board of Directors provided that (1) the member be given at least fifteen days written notice of the removal and the reasons for it; and (2) the member be given a chance to appear before and speak to the membership of the Board at the next scheduled Board meeting or to provide a written response.
that is distributed to all Board members at the next scheduled Board meeting. This opportunity to be heard before the Board shall be not less than five days before the removal is to take effect.

ARTICLE II
VOTING
2.0 All members shall have voting rights in accordance with the following provisions:

2.1 PARTICIPATING MEMBERS shall be able to vote for:

a) election of a slate of nominees to the Board of Directors;

b) ratification of amendments to the Articles of Incorporation or Bylaws, other than mandatory changes required by statute.

c) the dissolution, merger or consolidation of the corporation;

d) matters submitted to them by the Board of Directors.

2.2 CONTRIBUTING MEMBERS shall have the right to vote for the election of a slate of nominees to the Board of Directors and such other matters as may be submitted to them by the Board of Directors.

2.3 QUORUM. For purposes of votes by Contributing members, no quorum shall be necessary. A quorum of Participating members shall be 25% of the total number of Participating members.

2.4 MAIL BALLOTING shall be permitted in elections involving Contributing and/or Participating Members.

2.5 RESTRICTIONS. No Proxies or cumulative voting shall be allowed. Only one vote shall be allowed per person or membership. Members of the Board of Directors shall not be allowed to vote as Participating or Contributing Members.

2.6 NOTICE. Members eligible to vote shall be identified no more than 60 days prior to the annual meeting date and be notified of nominations for election at least 30 days before the annual meeting.

ARTICLE III
DIRECTORS
3.0 The Board of Directors shall consist of 16 members selected by the Board of Directors from a slate of nominees in accordance with the following provisions.

3.1 QUALIFICATIONS. A member of the Board of Directors must be at least 18 years of age and must agree to abide by the Bylaws and Articles of the corporation, as well as by the applicable local, state, and federal laws and regulations. Nominees to the Board from the
Participating members must be Participating members and nominees from Contributing members must be Contributing members. All Board appointments must be members as defined in Article I.

3.2 TERMS. Each member of the board of Directors shall serve a two-year term, except as provided for under these bylaws. Half of the membership of the Board (as divided among the three represented constituencies) shall be seated in even numbered years, and half shall be seated in odd numbered years.

3.3 VACANCIES. Vacancies, if filled, shall be filled by an appointment of the Board of Directors to last until the end of the term.

3.4 REMOVAL. Any member who is absent from three consecutive regular meetings of the Board of Directors shall be deemed to have resigned from the Board and the Board may fill the resulting vacancy. Other than resignations, the vote of two-thirds (2/3) of the Board of Directors shall be required for the removal of a member of the Board.

3.5 FEES AND REMUNERATION. No member of the Board of Directors shall receive any fees or remuneration for serving on the Board. Expenses incurred in carrying out the business of the Board may be reimbursed.

3.6 RESTRICTIONS. No employee or contractor of the corporation, nor any person receiving any funds for work performed for the corporation or any entity for which it is acting as a fiscal agent, shall serve on the Board of Directors at any time during the course of employment or contract. The duration of a contract is from the date of which the contract requires services to begin until the date the contract services are completed.

3.7 NOMINATIONS. Prior to the annual meeting in December, Participating members and Contributing members shall vote in separate elections to nominate candidates for the Board of Directors. The Participating members shall nominate 3 candidates who shall be the top 3 vote getters in that election. The Contributing members shall nominate 2 candidates who shall be the top 2 vote getters in that election. In the event of a tie vote in either election, the Board of Directors shall, by majority vote, choose the person to be nominated from the tied vote.

A person may not run for nomination or election to the Board in both the Participating Member election and the Contributing Member election in the same year.

3.8 SEATING. At the annual meeting of the Board of Directors in December, the sitting Board of Directors shall appoint to the Board the two nominees elected by the Contributing members and the three nominees elected by the Participating members. The Board shall also appoint three qualified persons of its own choosing by majority vote.

The Board of Directors may, on a 2/3 vote, decline to seat any nominee provided there is a resolution setting forth the reasons for the action. In that event, the Board shall appoint a qualified person of its own choosing by majority vote.

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3.9 OTHER COMMITTEES. The Board of Directors may establish other committees from time to time making such regulations as it deems advisable with respect to the membership, authority and procedure of such committees.

ARTICLE IV
MEETINGS OF BOARD OF DIRECTORS

4.0 ANNUAL MEETING. The Board of Directors shall meet annually in December at such place as may be designated by it for the purpose of electing and re-electing members of the Board, and for the transaction of such other business as shall come before the meeting.

4.1 REGULAR MEETINGS. Regular meetings of the Board of Directors shall be open to the public and shall be held from time to time at such place as may be fixed by resolution adopted by the Board of Directors.

4.2 SPECIAL MEETINGS. Special meetings of the Board of Directors may be called by four directors and shall be held from time to time at such time and place as may be designated in the notice of such meeting.

4.3 NOTICE OF MEETINGS: Notice shall be given of each annual, regular and special meeting of the Board of Directors. Notice of each annual or regular meeting of the Board of Directors shall be given in writing at least five days prior thereto to each director. A resolution fixing the time, date and place of meetings shall constitute notice of upcoming meetings after all board members have received a copy of the resolution.

Notice of special meetings shall be given to each director at least 24 hours in advance by U.S. mail, email, telephone, telegram, or in person. Notice of all meetings shall be posted on the website and posted at each broadcast station operated by this corporation. Each director shall inform the Secretary of any changes of address, telephone number or email address.

4.4 WAIVER OF NOTICE. A director may waive notice of a meeting of the Board. A waiver of notice is effective whether given before, at or after the meeting and whether given in writing, orally or by attendance. Attendance by a director at a meeting is a waiver of notice of that meeting unless the director objects at the beginning of the meeting to the transaction of business because the meeting is not lawfully called or convened and does not participate in the meeting.

4.5 QUORUM, REQUIRED VOTE. Unless the bylaws require a larger proportion than the majority or unless they require the action of the entire Board, an action of the Board shall require the majority vote of the directors present at a duly-called meeting, provided that a quorum exists at the time a vote is taken. No director may give a proxy for himself or herself or vote by proxy.

4.6 WRITTEN ACTION. Any action which might be taken at a meeting of the Board of Directors, or any duly constituted committee thereof, may be taken without a meeting if done in writing and signed by all the directors or committee members.
ARTICLE V
OFFICERS

5.0. The officers of the corporation shall be members of the Board of Directors, and shall consist of the President, the Vice President, the Secretary, the Treasurer, and such other officers as may, from time to time, be elected by the Board of Directors. The President shall not hold the office of Vice President, Secretary, or Treasurer concurrent with any part of his or her term as President.

5.1 ELECTION AND TERM. At the first regular meeting following the annual meeting of the Board of Directors, the Board shall, and at any other meeting of the Board of Directors the Board may, elect a President, a Vice President, a Secretary, a Treasurer, and such other officers as may be deemed advisable. The first regular meeting following the annual meeting may occur immediately, but in no event shall it take place more than eight weeks after the annual meeting. The term of office for each officer shall be one year, or until the first regular meeting of the Board of Directors following the next annual meeting.

The term for officers begins at the conclusion of the meeting at which they were elected.

5.2 REMOVAL AND VACANCIES. Any officer may be removed from office by the election of a successor to his or her office, and no officer shall be granted any contractual rights to office. If there is a vacancy among the officers of the corporation by reason of death, resignation or otherwise, such vacancy shall be filled for the unexpired term of the office.

5.3 PRESIDENT. The duties of the President shall be:

a) When present, to preside at all meetings of the members and Board of Directors, and

b) To be the chief executive officer of the corporation and see that all orders and resolutions of the Board of Directors are carried into effect, and

c) To be a member "ex officio" of all committees, and

d) To countersign all checks unless the Board of Directors shall designate some other person to do so, and

e) To sign and execute other documents as may be required for the business of the corporation, and

f) To, in general, perform all duties usually incident to the office of the President and such other duties as may be, from time to time, prescribed by the Board of Directors.

5.4 VICE PRESIDENT. The Vice President shall have such powers and perform such duties as may be specified by the Board of Directors. In the event of absence or disability of the President, the Vice President shall succeed to the power and duties of the President.

5.5 SECRETARY. The Secretary shall be secretary of the meetings of the members of the Board of Directors and shall record all proceedings of such meetings in the minute book of the

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corporation. The Secretary shall keep records of the membership of the Board of Directors and the terms of office, and shall also perform such other duties as may from time to time be prescribed by the Board of Directors or the President.

5.6 TREASURER. The Treasurer shall cause to be kept accurate accounts of all monies of the corporation received or disbursed and shall render to the President and the directors, whenever required, an account of the financial condition of the corporation and shall perform such other duties as may from time to time be prescribed by the Board of Directors or by the President. The Treasurer shall be responsible for supervising the receipt, deposit, disbursement and audit of the funds of the corporation in accordance with the policies established by the Board of Directors.

ARTICLE VI
STAFF

6.0 STAFF. The daily operations of this corporation and each broadcasting station operated by this corporation shall be carried on by a staff which shall direct and operate their respective areas of operations in accordance with the purposes of the corporation and the policies of the Board of Directors.

ARTICLE VII
SEAL, BOOKS AND RECORDS, FISCAL YEAR, FINANCIAL STATEMENTS AND BUDGETS

7.0 CORPORATE SEAL. The Board of Directors may adopt a corporate seal, which if adopted shall be a circular embossed seal having inscribed thereon "Fresh Air, Inc." and the words "Corporate Seal" and "Non-Profit Corporation".

7.1 BOOKS AND RECORDS. The Board of Directors of the corporation shall cause to be kept: a) Correct and complete books of account, and b) Minutes of proceedings of meetings of members, the Board of Directors, and committees having any authority of the Board of Directors.

7.2 ANNUAL ACCOUNTING PERIOD. The annual accounting period of the corporation shall be the calendar year.

7.3 EXAMINATION BY DIRECTORS. Every director of the corporation shall have a right to examine, in person or by agent or attorney, at any reasonable time or times, for any proper purpose, and at the place or places where usually kept, the minutes of the Board of Directors, the financial statements of the corporation, and all books and records of the corporation, and to make extracts therefrom.

7.4 FINANCIAL STATEMENTS. The Board of Directors shall cause a statement of revenues and expenditures and changes in fund balances during the corporation's last annual accounting period and a balance sheet containing a summary of its assets and liabilities as of the closing date of such accounting period to be produced at the end of each annual accounting period, and shall
cause these statements to be filed with the books of account and audited by a qualified, independent accountant.

7.5 BUDGET. There shall be an annual budget. The annual budget and subsequent changes therein must be approved by the Board of Directors. The budget shall also specify a maximum expenditure that may be made without specific approval of the Board of Directors.

ARTICLE VIII
INDEMNIFICATION

8.0 Each present or future director or officer, whether or not in office, and the executors, administrators or other legal representatives of any such director or officer, shall be indemnified by the corporation against all reasonable costs and expenses (including the cost of reasonable settlements made with a view to curtailment of costs of litigation but exclusive of any amount paid to the corporation in settlement) and counsel fees paid or incurred in connection with, or arising out of, any action, suit or proceeding to which any such director or officer or his executors, administrators or other legal representatives may hereafter be made a party to by reason of his or her being or having been a director or officer of the corporation; provided

(1) the action, suit or proceeding shall be prosecuted to final determination, and it shall not be finally adjudged that he or she had been derelict in the performance of his or her duties as such director or officer, or

(2) the action, suit or proceeding shall be settled or otherwise terminated as against such director or officer or his executors, administrators or other legal representatives without a final determination of the merits, and it shall be determined that such director or officer had not in any substantial way been derelict in the performance of his or her duties as charged in such action, suit or proceeding, such determination to be made by a majority of the members of the Board of Directors who were not parties to such action, suit or proceeding, although less than a quorum, or by any one or more disinterested persons to whom the question may be referred by the Board of Directors.

For the purposes of the preceding sentence, (a) "action, suit or proceeding" shall include every action, suit or proceeding, civil, criminal or other; (b) the right of indemnification conferred thereby shall extend to any threatened action, suit or proceeding, and the failure to institute it shall be deemed its final determination; (c) a judgment of conviction in any criminal action, suit or proceeding shall not constitute a determination that the person so convicted has been derelict in the performance of his or her duties if it is determined by a majority of the members of the Board of Directors who were not a party thereto, although less than a quorum, or by one or more disinterested persons to whom the question may be referred by the Board of Directors that the person so convicted acted in good faith, for a purpose which he or she reasonably believed to be in the best interest of the corporation, and that he or she had no reasonable cause to believe that his or her conduct was unlawful.

The corporation shall also indemnify an employee who is not an officer to the same extent that it does an officer.
The foregoing rights of indemnification shall not be exclusive of any other rights to which any director or officer or employee may be entitled to as a matter of law or which may be lawfully granted to him or her.

ARTICLE IX
OBLIGATIONS TO CANDIDATES FOR MEMBERSHIP
9.0 No person shall be offered any position, or promised any contract, based upon that person’s monetary donations or donations of other assets to this corporation without the approval of 2/3 of the Board of Directors.

ARTICLE X
PUBLICATION
10.0 A full current copy of these bylaws shall be either posted at each broadcast station operated by this corporation or included in a manual or manuals presented to each staff member and each Director of this corporation.

ARTICLE XI
AMENDMENTS
11.0 These bylaws may be amended or altered by a vote of two-thirds of the entire Board of Directors, provided that notice of the proposed amendment shall have been given to the directors in the notice of such meeting. Such amendments or alterations shall not take effect until ratified by a quorum of the Participating Members.
Fresh Air, Inc.

Governance Policies

July 20, 2009
Preamble

Fresh Air, Inc. is a not-for-profit organization incorporated pursuant to the Minnesota Nonprofit Corporation Act, Minnesota Statutes, Chapter 317A. Its articles of incorporation are dated 24th day of July, 1973. The composition of its Board of Directors is articulated in its bylaws, most recently amended in 2004. Currently, Fresh Air, Inc, owns one non-commercial radio station – KFAI fm, operating in the Twin Cities of Minneapolis and St. Paul, Minnesota.

Consistent with the above, the following document represents the governance policies of Fresh Air, Inc., effective July 20, 2009. All previous governance policies are superceded. Any apparent gaps, conflicts, questions or suggestions will be welcomed and should be forwarded to the President of the Board of Directors of Fresh Air, Inc. These policies were adopted by and may be amended only by resolution of the Board of Directors as provided for in the bylaws of Fresh Air, Inc.

These policies describe the governance method of the Fresh Air, Inc. They are organized by:

- Organizational Ends
- Governance Process
- Means Constraints
- Board-Executive Director Relationships

These policies are not designed to cover all eventualities; they are principles of operation. All decisions by the Board of Fresh Air, Inc., KFAI’s Executive Director and staff are expected to be made using good faith judgment.
Fresh Air, Inc.

Governance Policies

1. Organizational Ends
   1.1. Mission
   1.2. Programming
   1.3. Volunteer Staff
   1.4. Audience
   1.5. Community Relations

2. Governance Process
   2.1. Governing Style
   2.2. Board Members’ Code of Conduct
   2.3. Board Committee Principles
   2.4. Board Job Contributions
   2.5. Board President’s Role

3. Means Constraints
   3.1. General Executive Constraint
   3.2. Staff Treatment
   3.3. Financial Planning
   3.4. Asset Protection
   3.5. Communication and Counsel to the Board
   3.6. Compensation and Benefits
   3.7. Financial Condition

4. Board-Executive Director Relationship
   4.1. Delegation to the Executive Director
   4.2. Executive Director Job Contribution
   4.3. Monitoring Executive Director Performance
Organizational Ends
Policy #1.1: Mission
Affirmed and Included: July 20, 2009
Amended:

Mission

KFAI is a volunteer-based community radio station that exists to broadcast information, arts and entertainment programming for an audience of diverse racial, social and economic backgrounds. By providing a voice for people ignored or misrepresented by mainstream media, KFAI increases understanding between peoples and communities, while fostering the values of democracy and social justice.
Organizational Ends
Policy #1.2: Programming
Affirmed and Included: July 20, 2009
Amended:

Programming

Programming is the principal product of Fresh Air, Inc. Programming on its station(s) shall be mission-driven. More specifically:

1. **Public Affairs**: Fresh Air, Inc.’s program services will be regional, informative, and entertaining, with a strong emphasis on listener participation, portraying issues and events through perspectives representative of our region.

2. **Music Programs**: Musical programming will be distinct, unique and of high quality. It will be intellectually and emotionally stimulating, capable of satisfying an audience with diverse, eclectic musical interests.
Organizational Ends
Policy #1.3: Volunteer Staff
Affirmed and Included: July 20, 2009
Amended:

Volunteer Staff

As an independent, community-licensed broadcaster, Fresh Air, Inc. is committed to the use of volunteers in all aspects of its operation, particularly as on-air programmer/producers. Since the development of volunteer programmer/producers is an important and unique part of Fresh Air’s program service, the following is stated:

1. Fresh Air’s program service shall use volunteer staff for a significant portion of its schedule. Moreover, Fresh Air shall strive to have a surplus of volunteer staff.

2. Volunteer staff are entitled to appropriate training; ongoing opportunities for professional growth and skills improvement; clearly-stated expectations and program guidelines; humane and dignified treatment as described in staff treatment policies; and meaningful input into decision making where appropriate.

3. Volunteer staff must be committed to obtaining and updating technical training; demonstrate a willingness to improve on-air skills; must treat Fresh Air members, other volunteers, audience, paid staff, and members of the public with respect and consideration; must report for shifts in a responsible manner; and shall obey all rules and regulations legitimately imposed by Fresh Air staff and management or external regulators.

4. Volunteers are expected to demonstrate commitment to audience and membership.

5. Nothing in this policy should be construed to limit board members from volunteering for Fresh Air, Inc. on the same basis as other volunteers. In this capacity, board members have no special status and are operating on the same basis as other volunteers.

6. Volunteer positions are managed by the Executive Director and his / her staff who have the authority to limit or terminate any individual’s role as they deem necessary.
Audience

Fresh Air, Inc. shall deliver a service valued by our audience. Fresh Air, Inc. must be valued by our listeners, contributors, volunteers, and underwriters. The audience must feel that we are an important part of their daily lives.

1. Our audience includes all of the following:
   >People who contribute financially and are members
   >People who listen but do not contribute financially
   >Volunteers
   >Underwriters

2. Specifically, our primary audience is made up of people who live in the Twin Cities metro area who are community-based, intellectually curious, enjoy diverse music, and are multiculturally-oriented. Inherent in this description is the implication that our Mission Statement will resonate with our audience; our values are their values.

3. Additionally, we have an internet audience that is geographically and culturally diverse.
Organizational Ends
Policy #1.5: Community Relations
Affirmed and Included:  July 20, 2009
Amended:

Community Relations

Fresh Air will provide media access to a broad range of educational, political, and cultural organizations which are representative of the listening area, inclusive of a range of interests and opinions.

Fresh Air will actively seek partnerships with organizations to generate new programs and program segments, and to cooperate in non-broadcast projects.

Fresh Air will also establish itself in the community through these organizations’ newsletters, meetings, etc. Fresh Air will use local media to promote its partnerships with community organizations.
Governance Process
Policy #2.1: Governing Style
Affirmed and Included: July 20, 2009
Amended:

Governing Style

The board will approach its task with a style which emphasizes strategic leadership more than administrative detail, clear distinction of board and staff roles, future orientation rather than past or present, and is proactive rather than reactive. In this spirit the board will:

1. Focus chiefly on intended long-term impacts, not on the administrative or programmatic means of attaining those ends.

2. Direct and inspire the organization through careful establishment of the broadest organizational values and perspectives (policies). Policies will address:
   a.) Organizational Ends: what benefits for which people at what cost,
   b.) Means Constraints: boundaries of prudence and ethics to be observed by staff,
   c.) Governance Process: board role and responsibilities, and
   d.) Board-Executive Director Relationship: linkage between board and staff, including monitoring and assessment of executive performance.

3. Enforce upon itself whatever discipline is needed to govern effectively. Discipline will apply to attendance and participation, policymaking principles, speaking with one voice, and self-policing of any tendency to stray from governance adopted in board policies.

4. Be accountable to Fresh Air, Inc. membership and the general public for competent, conscientious, and effective accomplishment of its obligations as a body. It will allow no officer, individual, or committee of the board to usurp this role or hinder this discipline.

5. Monitor and regularly discuss the board’s own process and performance. Ensure the continuity of board improvements through systematic treatment of its own institutional memory.

6. Be an initiator of policy, not merely a reactor to staff initiatives. The board, through the Executive Director, is responsible for the organization’s performance.
Governance Process
Policy #2.2: Board Members’ Code of Conduct
Affirmed and Included: July 20, 2009
Amended:

**Board Members’ Code of Conduct**

The board expects of itself and its members ethical and business-like conduct. This commitment includes proper use of authority and appropriate decorum in group and individual behavior when acting as board members.

1. Board members must represent unconflicted loyalty to the interests of Fresh Air, Inc. This accountability supersedes any conflicting loyalty such as that to advocacy or interest groups and membership on other boards or staffs. This accountability supersedes that personal interest of any director acting as an individual consumer of Fresh Air, Inc.’s services.

2. Board members must avoid any conflict of interest with respect to their fiduciary responsibility.
   a. There must be no self-dealing or any conduct of private business or personal services between any director and Fresh Air, Inc. except as procedurally controlled to assure openness, competitive opportunity, and equal access to “inside” information.
   b. Board members must not use their personal positions to obtain for themselves, family members, or close associates employment within the organization.
   c. Should a director be considered for employment by the organization, s/he must temporarily withdraw from board deliberation, voting, and access to applicable board information.

3. Board members may not attempt to exercise individual authority over the organization, except as explicitly set forth in board policies.
   a. Board members’ interactions with the Executive Director or with staff must recognize the lack of authority in any individual director or group of board members except as noted above.
   b. Board members’ interactions with the public, press, or other entities must recognize the same inability of any director or board member to speak for the board.
   c. Board members will make no judgments of the Executive Director or staff performance except as that performance is assessed by the official performance evaluation process.
Governance Process
Policy #2.3: Board Committee Principles
Affirmed and Included: July 20, 2009
Amended:

**Board Committee Principles**

The board may establish committees to help carry out its responsibilities but unless specifically instructed by board policy or board directive, a board committee may not act independent of the board. To preserve a cohesive and active board, committees will be used sparingly, only when other methods have been deemed ineffective. It is intended that board committees will be used to develop perspectives and recommendations to present to the board for its consideration, deliberation and adoption if so voted on by the board. A committee does not fulfill the board’s job, and is never to interfere with the responsibilities delegated by the board to the Executive Director.

1. Board committees may not speak or act for the board except when formally given such authority for specific and time-limited purposes. Such authority will be carefully stated in order not to conflict with authority of the board or authority delegated to the Executive Director.

2. Board committees are to help the board do its job, not to help the staff do its job. Committees will assist the board chiefly by preparing policy alternatives and implications for board deliberation. Board committees are not to be created by the board to advise staff.

3. Board committees cannot exercise authority over staff and board committees will not ordinarily have direct dealings with current staff operations. Further, the board will not reduce the delegated authority of the Executive Director by requiring approval of a board committee before an executive action. The Executive Director works for the board, never for a board committee or officer.

4. This policy applies only to committees which are formed by board action, whether or not the committees include non-board members. It does not apply to committees formed under the authority of the Executive Director.
Board Job Contributions

The job of the board is to make certain contributions which lead Fresh Air, Inc. toward the desired performance and assure that it occurs. The board’s specific contributions are unique to its trusteeship role and necessary for proper governance and management. Consequently, the “products,” or job contributions, of the board shall be:

1. A link between the organization and its constituents (anyone who is affected by or must carry out the work of Fresh Air, Inc.).

2. Written governing policies which, at the broadest levels, address:
   a. Organizational Ends: Organizational products, impacts, benefits, outcomes (what good for which people at what cost).
   b. Means Constraints: Constraints on executive or managerial authority, which establish the boundaries of prudence and ethics within which lies the acceptable arenas of executive activity, decisions, and organizational circumstances.
   c. Governance Process: Specification of how the board conceives, carries out, and monitors its own task.
   d. Executive Director-Board Relationship: How power is delegated and its proper use monitored.

3. The evaluation of Executive Director performance against Organizational Ends policies and Means Constraints.
Board President’s Role

The President’s primary role is to ensure the integrity of the board’s processes. Generally, the President is the only person authorized to speak for the board.

1. The President will ensure that the board behaves in a manner consistent with its own rules and those legitimately imposed upon it from outside the organization.
   a. Meeting discussion content will be only those issues which, according to board policy, clearly belong to the board to decide, not the Executive Director.
   b. Deliberation will be timely, fair, orderly, and thorough, but also efficient, limited as to time, and kept to the point.
   c. Robert’s Rules are observed except where the board has superseded them.

2. The authority of the President consists of making any decision on behalf of the board, which falls within or is consistent with board policies on Governance Process and on the Board-Executive Director Relationship.
   a. The President is empowered to chair board meetings with all the commonly accepted power of that position (e.g., ruling, recognizing, etc.).
   b. The President’s authority does not extend to making decisions within Organizational Ends and Means Constraints policy areas, each of which is within the purview of the Executive Director.
   c. The President’s authority does not extend to supervising, interpreting board policies to, or otherwise directing the Executive Director.
Means Constraints
Policy #3.1: General Executive Constraint
Affirmed and Included: July 20, 2009
Amended:

**General Executive Constraint**

The Executive Director shall not cause or allow any practice, activity, decision, or organizational circumstance which is either imprudent or in violation of commonly accepted business or professional ethics. More specifically:

1. Dealings with staff and volunteers shall not be inhumane, unfair, undignified, or illegal.

2. Budgeting for any fiscal period or the remaining part of any fiscal period shall not deviate materially from board Organizational Ends priorities, risk fiscal jeopardy, nor fail to show a generally acceptable level of foresight.

3. Actual financial condition of Fresh Air, Inc. shall not at any time place the organization in fiscal jeopardy or compromise board Organizational Ends priorities.

4. Information and advice to the board will have no significant gaps in either timeliness, completeness, or accuracy.

5. Assets may not be unprotected, inadequately maintained, or unnecessarily risked.

6. Compensation and benefits shall not deviate materially from market.

7. The Executive Director shall not impede the free flow of information about board issues and processes.

8. There shall be no conflict of interest in awarding purchases or other contracts.
Means Constraints
Policy #3.2: Staff Treatment
Affirmed and Included: July 20, 2009
Amended:

Staff Treatment

With respect to the treatment of paid and volunteer staff, the Executive Director may not cause or allow conditions which are inhumane, unfair, undignified, or illegal. Accordingly, s/he may not:

1. Discriminate among employees on other than clearly job-related requirements, individual performance or qualifications.

2. Subject staff to unsafe or unhealthy conditions.

3. Withhold from staff a written personnel policy inclusive of a due process, non-biased grievance procedure.

4. Prevent staff from grieving to the board when a.) internal grievance procedures have been exhausted, and b.) the employee alleges either that board policy has been violated to his/her detriment or board policy does not adequately protect his/her human rights.

5. Withhold from volunteers a written volunteer policy inclusive of a due process, non-biased grievance procedure.
Means Constraints
Policy #3.3: Financial Planning
Affirmed and Included: July 20, 2009
Amended:

Financial Planning

With respect to planning fiscal events (budgeting for all or any remaining part of a fiscal period), the Executive Director may not jeopardize either the programmatic or fiscal integrity of Fresh Air, Inc. Accordingly, s/he may not cause or allow budgeting which:

1. Contains too little detail to enable reasonably accurate projection and tracking of revenues and expenses, and disclosure of planning assumptions.
2. Fails to conservatively project an operating surplus.
3. Does not allow for prudent financial cash flow management.
4. Plans expenditures for other than board-stated priorities.
Means Constraints
Policy #3.4: Asset Protection
Affirmed and Included:  July 20, 2009
Amended:

Asset Protection

With respect to proper stewardship of Fresh Air, Inc.’s assets, the Executive Director may not risk losses beyond those necessary in the normal course of business. Accordingly, s/he may not:

1. Fail to insure against theft and casualty losses to at least 80% replacement value.

2. Subject physical plant and equipment to improper wear and tear or insufficient maintenance.

3. Unnecessarily expose the organization, its board, staff, or volunteers to claims of liability.

4. Fail to receive board approval before making purchases for more than $5,000.

5. Receive, process, or disburse funds under controls insufficient to meet the board-appointed auditor’s standard.

6. Write any check over $2,000 without co-signature from designated board member.

7. Invest operating capital in insecure instruments, including uninsured checking accounts, and bonds of less than AAA rating.

8. Refuse reasonable requests of the board or its designated agent to examine the books of accounts.

9. Sell, license, encumber or significantly modify any broadcast license or facility, real estate or other long term asset without approval of the board.
Means Constraints
Policy #3.5: Communication and Counsel to the Board
Affirmed and Included: July 20, 2009
Amended:

Communication and Counsel to the Board

With respect to providing information and counsel to the board, the Executive Director may not cause or allow the board to be uninformed or misinformed. Accordingly s/he may not:

1. Let the board be unaware of relevant trends, public events of the organization, material internal and external changes, particularly in the assumptions upon which any board policy has previously been established.

2. Fail to submit the monitoring data required by the board policy “Monitoring Executive Performance” in a timely, accurate, and understandable fashion, directly addressing the provisions of the board policies.

3. Fail to gather as many staff and external points of view, issues, and options as needed for fully informed board choices.

4. Present information in unnecessarily complex or lengthy form.
Means Constraints
Policy #3.6: Compensation and Benefits
Affirmed and Included: July 20, 2009
Amended:

Compensation and Benefits

With respect to employment, compensation, and benefits to employees, consultants, contract workers, and volunteers, the Executive Director may not cause or allow jeopardy to fiscal integrity or public image. Accordingly s/he may not:

1. Change his/her own compensation and benefits as established by the board.

2. Promise or imply permanent or guaranteed employment.

3. Establish current compensation and benefits which:
   a. Deviate materially from the geographic or professional market for the skills employed.
   b. Create obligations over a longer term than revenues can be safely projected; in no event longer than one year and in all events subject to losses of revenue.

4. Establish deferred or long term compensation and benefits which:
   a. Cause unfunded liabilities to occur or in any way commit the organization to benefits which incur unpredictable future costs.
   b. Provide less than basic benefits to all full time employees, though differential benefits to encourage longevity in key employees are not prohibited.
   c. Allow employees to lose benefits already accrued from any foregoing plan.
   d. Treat the Executive Director differently from other comparable key employees.
   e. Are instituted without prior board approval.
Means Constraints
Policy #3.7: Financial Condition
Affirmed and Included: July 20, 2009
Amended:

**Financial Condition**

With respect to the financial health of Fresh Air, Inc., the Executive Director may not cause or allow the development of fiscal jeopardy or loss of financial integrity (the ability to pay bills through the management of cash flow). Accordingly s/he may not:

1. Fail to maintain an annual operating surplus.

2. Use a line of credit established by the corporation in any fashion other than that which keeps such usage to an absolute minimum.

3. Allow, on an annual basis, any condition which does not represent a positive ratio between current assets and current liabilities.

4. Use any long term reserves unless specifically approved by the board.

5. Allow cash to drop below the amount needed to settle payroll and debts in a timely manner.

6. Incur a debt that cannot be repaid within one year without board approval.

7. Allow the expenditure of funds which deviates from board-stated priorities.

8. Use any restricted funds in violation of the restrictions placed by the donor

9. Fail to maintain the board-designated cash reserve of $120,000 without approval of the board
Delegation to the Executive Director

The board role is generally confined to establishing topmost policies, leaving implementation and subsidiary policy development to the Executive Director. Organizational Ends policies direct the Executive Director to achieve certain results; Means Constraints constrain the Executive Director to act within acceptable boundaries of prudence and ethics. All board authority delegated to staff is delegated through the Executive Director, so that all authority and accountability of staff can be phrased, insofar as the board is concerned, as authority and accountability of the Executive Director.

1. The Executive Director is authorized to establish all further policies, make all decisions, take all actions, and develop all activities which are true to the board’s policies. The board may, by extending its policies, restrict areas of the Executive Director’s authority, but will respect the Executive Director’s choices so long as the delegation continues. This does not prevent the board from obtaining information about activities in the delegated areas.

2. No individual board member, officer, or committee has authority over the Executive Director. Information may be requested by a board member, but if such request, in the Executive Director’s judgment, requires an inordinate amount of staff time or organizational resources, it may be deferred until confirmed by a vote of the board of directors.

3. The Executive Director may not perform, allow, or cause to be performed any act which is contrary to explicit board constraints on executive authority.

4. Should the Executive Director deem it necessary to violate board policy, s/he shall inform the President of the board promptly. Informing is simply to guarantee no violation may be intentionally kept from the board, not to request approval. Officer response, either approving or disapproving, does not exempt the Executive Director from subsequent board judgment of the action, nor does it impede any executive decision.
Executive Director Job Contribution

As the board’s single official link to the operating organization, the Executive Director is accountable for organizational performance and exercises all authority delegated to the organization by the board. Executive Director performance will be considered to be synonymous with organizational performance.

Consequently, the Executive Director’s job contributions can be stated as performance in the following areas:

1. Accomplishment of the provision of board policies on Organizational Ends.

2. Organizational operation within the boundaries of prudence and ethics established in board policies on Means Constraints.
Board-Executive Director Relationship
Policy #4.3: Monitoring Executive Performance
Affirmed and Included: July 20, 2009
Amended:

Monitoring Executive Performance

Monitoring executive performance is synonymous with monitoring organizational performance against board policies on Organizational Ends and on Means Constraints. Monitoring will be as automatic as possible, using a minimum of board time so that meetings can be used to create the future rather than review the past.

1. The purpose of monitoring is simply to determine the degree to which organizational goals and board policies are being fulfilled.

2. A given policy may be monitored in one or more of three ways:
   A. Internal Report: Disclosure of compliance information to the board from the Executive Director.
   B. External Report: Discovery of compliance information by a disinterested external auditor, inspector, or judge who is selected by and reports directly to the board. Such reports must assess executive performance only against policies of the board, not the external party’s expectations, unless the board has previously indicated that party’s opinion to be the standard.
   C. Direct Board Inspection: Discovery of compliance information by a board member, a committee, or the board as a whole. This is a board inspection of documents, activities, or circumstances directed by the board which allows a “prudent person” test of policy compliance.

3. Upon the choice of the board, any policy can be monitored by any method at any time. However, each Organizational Ends and Means Constraints policy (except the General Executive Constraint) of the board will be classified by the board according to frequency and method of regular monitoring.

4. Policies will be monitored according to a schedule established by the board.
INTRODUCTION:

Welcome to the staff of Fresh Air Incorporated (“KFAI”). This Handbook is designed to simplify your acclimation to the policies and procedures of KFAI.

The Board of Directors of KFAI relies upon you and your work as vitally important to the success of this organization. We gauge our success by how well we fulfill the KFAI Mission Statement. This mission statement is listed in the next section of the handbook, and is a framework for all the goals that are set by the Board.

This handbook sets forth the personnel policies of KFAI as approved by the Board of Directors. It was developed to describe some of the expectations of our employees and to outline the policies, programs, and benefits available to eligible employees.

KFAI is a unique organization; it is filled with challenges and opportunities. It is the intention of the Board of Directors that this handbook help you, in as practical a manner as possible, to become part of this organization. If you have questions about the policies addressed in this handbook, please feel free to ask the Executive Director or a member of the Board’s Executive Committee for assistance.
KFAI'S MISSION STATEMENT

KFAI is a volunteer-based community radio station that exists to broadcast information, arts and entertainment programming for a Twin Cities audience of diverse racial, social and economic backgrounds. By providing a voice for people not represented by mainstream media, KFAI increases understanding between peoples and communities, while fostering the values of democracy and social justice within its listening area.
1. DEFINITIONS

EVALUATION - The formal process of a supervisor judging the performance of an employee.

CONTRACTOR - Any individual or entity paid to perform specific duties for Fresh Air Incorporated who is not an employee.

COMPENSATORY TIME - Time off given to employees in recognition of extended or prolonged office hours.

FRESH AIR - Fresh Air Incorporated, a Minnesota non-profit corporation.

BOARD OF DIRECTORS - The Board of Directors of Fresh Air Incorporated.

EXECUTIVE COMMITTEE - The Executive Committee as appointed by the Board of Directors of Fresh Air Incorporated.

EXECUTIVE DIRECTOR - The chief staff person. He or she is responsible to the Board of Directors for the day to day administration of the corporation and supervises all department directors and other employees who are not supervised by a department director.

DEPARTMENT DIRECTOR - An employee whose position description includes the supervision of a major part of the organization and who is designated as a department director in the job description.

WORK WEEK - Saturday through Friday.

REGULAR POSITION - A position of no set duration.

PAY DAY - Every other Friday.

EXEMPT EMPLOYEE - A full-time, salaried employee, at least 80 percent of whose work is professional, administrative or executive in nature and requires regular exercise of discretion and independent judgement. An exempt employee is not subject to the overtime compensation requirement of the Fair Labor Standards Act.

IMMEDIATE FAMILY - Spouse or domestic partner, children, parents, siblings.
NON-EXEMPT EMPLOYEE - An employee subject to the Fair Labor Standards act.

FULL-TIME EMPLOYEE - A position requiring at least 40 hours of work per week.

PART-TIME EMPLOYEE - A position which requires less than 40 hours of work per week.

TEMPORARY POSITION - A position of set duration.

INTERIM POSITION - A full-time position not eligible for benefits for which a hiring process is underway.
2. NON-DISCRIMINATION POLICY

A. Applicants for employment shall be considered without regard to race, gender, age, religion, national origin, political preference, marital status, sexual preference, source of income, or any other non-job related factor. Physical or mental handicaps shall be considered only as they may relate to bona fide job requirements.

B. An employee’s race, gender, age, religion, national origin, political preference, source of income, or any other non-job related factor shall not be considered when evaluating performance, assigning job duties, and determining salary, benefits and other conditions of employment. Physical or mental handicaps shall be considered only as they relate to bona fide job requirements.

C. KFAI is an Affirmative Action/Equal Opportunity Employer.
3. **HIRING OF EMPLOYEES**

A. When a job vacancy exists the Executive Director shall write the job announcement. It shall be reviewed with other staff members as appropriate. The Executive Committee shall write the job announcement for the Executive Director.

B. Applications shall be solicited in a manner that ensures that a broad variety of people are candidates. Particular attention shall be paid to informing women, minorities and handicapped persons of job openings to promote their presence in the candidate population. Notice of job openings shall be prominently posted for at least ten days in the broadcast facility. Fresh Air shall attempt to give notice of any job opening to all employees who have terminated employment with Fresh Air in the prior year due to a reduction in force.

C. Applicants will submit a resume, work samples, etc., as appropriate for the position.

D. A Search Committee consisting of persons appointed by the Board of Directors shall review all applications received for the position of Executive Director and shall interview at least the top three candidates. This Committee shall make a recommendation to the Board of Directors, which shall make the final decision.

The Executive Director shall review all applications for other employment positions with KFAI. The Executive Director has the sole authority to make hiring decisions for these other positions.

Applications for employment are confidential and will be made available only to the Executive Committee, Search Committee, appropriate staff members directly involved in the hiring for that position, and other persons who have a legitimate need to know.

E. The Executive Committee shall ensure that each new Executive Director receives an orientation to the station.

F. All offers of employment shall be confirmed in a written offer letter. Included in this letter shall be the salary, status with regard to overtime pay, initial working hours, first day of work, and any conditions that are placed on employment. A copy of the Personnel Handbook shall accompany the letter. The letter shall be
signed by the Executive Director. In the case of the Executive Director, it shall be signed by the President of Fresh Air.

Two copies of the letter shall be sent to the applicant. One copy shall contain a place for the applicant to sign, signifying acceptance of the offer of employment and the receipt of the Personnel Handbook. This copy shall be returned to Fresh Air and placed in the employee’s personnel file.

Unsuccessful candidates shall be so notified by the Executive Director. In the case of the Executive Director unsuccessful candidates shall be notified by the President of Fresh Air.
4. TERMINATION OF EMPLOYMENT

A. Termination of the Executive Director, other than by resignation, requires the approval of the Board of Directors. Termination of any other employee will be determined by the Executive Director, after consultation with the Executive Committee, as appropriate.

B. Either KFAI or an employee has the right to end the employment relationship at any time, for any reason. Reasons for termination include, but are not limited to, unsatisfactory performance, reductions in force caused by financial considerations or staff reorganizations, or misconduct by an employee. Absent unusual circumstances, employees shall give at least two weeks’ advance written notice to the Executive Director prior to a resignation from employment.

C. The Executive Director serves at the pleasure of the Board of Directors. The Board of Directors may terminate the employment of the Executive Director by a majority vote at a special meeting of the Board of Directors called for that purpose in accordance with the By-Laws.
5. **JOB DUTIES**

A. Each position shall have a written job description. The job description shall be reviewed by the employee and his or her supervisor at least annually. The job description of the Executive Director must be approved by the Board of Directors. The job description of other employees must be approved by the Executive Committee and the Executive Director.

B. Each employee shall have a work plan. Each employee’s work plan shall be reviewed with his or her supervisor at least annually. The Executive Committee shall review the work plan of the Executive Director. The work plan shall be signed by the Executive Director, the employee’s supervisor and the employee.

C. A non-exempt employee may also perform volunteer duties. However, non-exempt employee’s volunteer duties must be substantially different from the employee’s paid duties.
6. EMPLOYMENT APPLICATIONS AND PERFORMANCE REVIEW

A. Employment Applications. KFAI relies upon the accuracy of information contained in the employment application, as well as the accuracy of other data presented throughout the hiring process and employment. Any misrepresentations, falsifications, or material omissions in any of this information or data may result in KFAI’s exclusion of the individual from further consideration for employment or, if the person has been hired, termination of employment may occur.

B. Performance Review. Supervisors and employees are strongly encouraged to discuss job performance and goals on an informal, day-to-day basis. Additional formal performance reviews should be conducted at least annually, or at such times as determined by the Executive Committee, to provide both supervisors and employees the opportunity to discuss job tasks, identify and correct weaknesses, encourage and recognize strengths, and discuss positive, mutually agreed, approaches for meeting goals.
7. **WORKING HOURS**

A. Because of the nature of Fresh Air it is not possible to set standard working hours for all employees, all of the time. It may also be subject to change on a temporary or permanent basis.

Changes to an employee’s work schedule shall take into account the needs of Fresh Air and, when possible, the needs of the employee.

B. Each employee shall complete a time sheet for each pay period. The time sheet shall reflect actual hours worked. It shall also indicate when vacation, emergency time off, holidays, compensatory time, unpaid leave of absence, or other time off is being used. The time sheet shall be signed by the employee and by the supervisor and placed in the employee’s files.

C. When prolonged periods of extended hours are worked beyond an exempt employee’s normal work schedule, compensatory time off may be granted by the Executive Director. When the Executive Director requests compensatory time off for him or herself, those requests will be reviewed by the Executive Committee.

D. A non-exempt employee may not work more than 40 hours in a work week without the prior approval of his or her supervisor. Upon approval, the employee shall be compensated for such excess hours at an hourly wage of one and one-half times the employee’s normal hourly wage.

E. A non-exempt employee is entitled to one 15 minute paid break for each four continuous hours worked. These breaks may be taken anytime during the day, but may not be carried over to any other day.
8. **COMPENSATION**

A. The pay of all employees shall be reviewed at least annually. Pay increases or decreases for the Executive Director shall be approved by the Board of Directors upon recommendation of the Executive Committee. Salary increases or decreases for other employees shall be approved by the Executive Committee upon recommendation by the Executive Director, provided the changes are within the approved budget.

B. Employees shall be paid every other Friday. The payment shall be for the pay period ending on the day of payment. If it falls on a holiday, payday shall be the last working day prior to the holiday.

C. The Executive Committee shall review pay ranges annually in accordance with the compensation policy.
9. **BENEFITS**

A. Eligible employees at KFAI are provided a wide range of benefits. A number of the programs (such as social security, workers’ compensation, and unemployment compensation insurance) cover employees in the manner prescribed by law. An employee’s eligibility for any other benefit shall be determined by the applicable group insurance policy or benefit plan, and their provisions shall govern in the event of any conflict with the provisions of this handbook. KFAI reserves the right to modify or terminate any benefit at any time, in its sole discretion, without prior notice.

B. Eligible employees shall be entitled to coverage under KFAI’s medical insurance policy, life insurance policy, 403(b) plan, and its cafeteria benefit plan.

C. Time off for educational opportunities may be granted at the discretion of the Executive Director and in the case of the Executive Director may be granted at the discretion of the Executive Committee.
10. **VACATION AND UNPAID LEAVE OF ABSENCE**

A. Vacation time off shall be earned as follows:

Regular, full-time position - 80 hours per year during the first two years of employment, 120 hours during the third and succeeding year of employment.

Regular, part-time position - the same as for a regular, full-time position prorated according to the percentage of full-time worked.

Temporary position - set forth in the job description.

B. Vacation time may be taken as the vacation hours accrue on a monthly prorated basis with the written approval of the employee’s supervisor. Unearned vacation time is not available to employees, except upon special arrangement with the Executive Director.

C. Vacation time may not be taken by an employee until after the completion of six months of employment, absent specific approval by the Executive Director.

D. Up to 40 hours of vacation time may be carried over into the following year. In unusual circumstances, the Executive Director may approve the carry over of more than 40 hours of vacation time to the next calendar year.

E. An employee shall be paid for any unused earned vacation time upon termination of employment, except when such termination is a resignation not preceded by proper notice.

F. A request for unpaid leave of absence shall be made in writing. In considering such a request, the impact on the rest of the staff, the ability of Fresh Air to function without the employee or to fill the position with a temporary employee, as well as the work history, of the employee will be taken into account. An attempt will be made to guarantee the employee’s job upon his or her return. An unpaid leave of absence shall be approved in writing by the Executive Director, and the employee’s supervisor prior to such a leave. Requests for unpaid leave of absence by the Executive Director shall be made in writing and approved by the Executive Committee. Such requests shall be made known to the Executive Committee prior to such a leave.
G. Up to six weeks of unpaid leave of absence will be arranged for maternal or paternal leave.

H. The employee’s supervisor shall keep track of vacation accumulated and taken.
11. **PAID HOLIDAYS**

A. Holidays shall be as follows:

- New Year’s Day - January 1
- Martin Luther King Jr., Day - Third Monday in January
- Memorial Day - Last Monday in May
- U.S. Independence - July 4
- Labor Day - First Monday in September
- U.S. Thanksgiving - Fourth Thursday in November
- The Friday following U.S. Thanksgiving
- Christmas Eve - December 24
- Christmas Day - December 25
- Floating Holiday (One Day) - to be taken on the employee’s day of choice with approval by the employee’s supervisor. If a holiday falls on a weekend it shall be observed on the normal workday closest to the holiday. The floating holiday cannot be carried over to the following year.

B. Holiday pay for part-time employees shall be prorated based on the percentage of full-time worked in the twelve months prior to the holiday.

C. No employee shall work on a holiday without the prior approval of his or her supervisor. An employee required to work on a holiday shall be paid at the regular rate for the holiday work and receive time off equal to the number of hours worked on the holiday.

D. If an employee has a religious conflict with working on a specific regular business day, they may consult their supervisor, who may grant a day of leave. The employee shall be required to make up the lost hours at another time, specified by the supervisor.
12. **CONFLICT OF INTEREST**

A. Information obtained while working at Fresh Air should be treated as confidential and should not be released to the public or put to personal use except with the written approval of the Executive Director in response to the employee’s written request. No Fresh Air employee should use his or her position at Fresh Air for personal gain except to the degree available to the general public. In addition, employees should try to avoid even the impression that they have special privileges by virtue of their connections with Fresh Air.

B. An employee may accept any paid or unpaid position that would not create a conflict of interest with his or her position at Fresh air or affect the performance of his or her duties at Fresh Air.

C. No employee in a regular position may serve as a member of the Board of Directors.

D. The employment of two or more members of the same immediate family or household is strongly discouraged and requires approval of the Executive Committee. Similarly, contracts, purchases, and leases between KFAI and members of an employee’s immediate family or household require prior notification and approval by the Executive Committee. Additionally, employment of a member of the Board of Directors at the time when a position is announced requires approval by the Executive Committee.
13. GRIEVANCE PROCEDURE

A. If an employee has a grievance which he or she is unable to resolve by discussion with his or her supervisor or the Executive Director, he or she may request that the Executive Committee resolve the matter. The decision of the Executive Committee may be appealed to the Board of Directors by any person involved in the process. Such an appeal must be made in writing within ten days of the Executive Committee’s decision. It shall be addressed to the President of Fresh Air.

B. If the grievance involves alleged inappropriate harassment or discrimination by a supervisor, the aggrieved person may request that the Executive Committee resolve the matter without the person having first discussed the matter with his or her supervisor.

C. The Executive Committee shall, within ten days of receipt of the grievance if practicable, meet with the parties involved. They shall resolve the grievance within 30 days following the receipt of the grievance if practicable. When the decision is appealed to the Board of Directors, it shall be considered within ten days following the receipt of the appeal and resolved within 30 days following the appeal, if practicable.

D. All requests for resolution of a grievance by the Executive Committee or Board of Directors shall be made in writing. A written record shall be made of the response to such requests. Copies of such materials shall be placed in the employee’s personnel file.

E. Filing a grievance shall not delay termination or other disciplinary action.
14. **EMPLOYEE PERSONNEL FILES**

A. A personnel file shall be maintained for each employee. This file shall contain: the employee’s application for employment and other material submitted with the application for employment; the letters offering and confirming acceptance of employment and receipt of the Personnel Handbook; job description(s); performance reviews; work plans, personnel data such as address, legal name, social security number, emergency contact, etc.; a record of salary, and other employment-related information.

B. An employee may add material to his or her file in response to materials placed in the file by his or her supervisor, the Executive Director, the Executive Committee, or the Board of Directors.

C. An employee’s personnel file is considered confidential. It shall be available only to that employee, his or her supervisor, the Executive Director, the Executive Committee, and, Fresh Air’s attorney or a person with a legitimate need to know.
15. HARASSMENT AND OFFENSIVE BEHAVIOR POLICY

Policy. Unwelcome verbal or physical conduct which has the purpose or effect of unreasonably interfering with an individual’s work performance or which creates an intimidating, offensive or hostile work environment is not tolerated by KFAI. Harassment which is based on race, color, creed, religion, national origin, sex, disability, age, marital status, sexual or affectional orientation, or status with regard to public assistance is expressly prohibited. Any individual engaging in such conduct will be subject to appropriate action, including discipline or termination.

Sexual Harassment. One type of harassment which is expressly prohibited is sexual harassment. “Sexual harassment” is defined as:

- Unwelcome sexual advances, requests for sexual favors, or other verbal or physical conduct of a sexual nature when:
  1. Submission to such conduct is a condition of keeping or getting a job, whether expressed in explicit or implicit terms,
  2. Personnel decisions are based on an employee’s submissions to, or rejection of, such conduct,
  3. Such conduct has the purpose or effect of substantially interfering with a person’s work performance or creates an intimidating, hostile, or offensive work environment.

Retaliation against an individual for complaining about such conduct is also prohibited. Sexual harassment can occur intentionally or unintentionally and can be perpetrated by both men and women. It may be directed at members of the same or opposite sex.

Examples of Harassment or Offensive Behavior. The following behaviors are examples of conduct prohibited by KFAI. Please note that these are not the only examples. If you have a question about whether conduct is permissible under this policy, you should discuss it with your supervisor, or the Executive Director.

1. Use of any offensive or demeaning terms which have a sexual connotation.
2. Objectionable physical proximity or physical contact.
3. Unwelcome suggestions regarding, or invitations to, social engagements or work-related social events.
4. Any indication, expressed or implied, that an employee’s job security, job assignment, conditions of employment, or opportunities for advancement depend or may depend on the granting of sexual favors to any other employee, supervisor, or manager.

5. Any action relating to an employee’s job status which is, in fact, affected by consideration of the granting or refusal of social or sexual favors.

6. The creation of an atmosphere of sexual or racial harassment or intimidation.

7. The expression of jokes or remarks of a sexual or racial nature.

8. The dissemination of materials (such as cartoons, articles, pictures, etc.) which have a sexual or racial content.

Harassment and Offensive Complaints. An employee who believes he or she has been subject to prohibited harassment should make his or her concerns known by:

1. Telling the person engaging in the harassing conduct or communications that the conduct or communication is offensive, against this policy, and must stop; or

2. Advising your supervisor or advising the Executive Director. This option should be used if an individual does not wish to communicate directly with the person whose conduct or communication is offensive, or if direct communication has been unsuccessful. If the individual engaging in the offensive conduct or communication is an employee’s supervisor, the employee should immediately contact the Executive Director, or the Executive Committee.

3. Putting the facts surrounding the harassing conduct or communication in writing. Complaints of prohibited harassment are investigated impartially. The investigation may include interviews with the individual making the charges, the accused individual, and appropriate witnesses.

Retaliation. No retaliation will occur because an employee has in good faith reported an incident of suspected harassment. KFAI, however, recognizes that false accusations of harassment can have a serious impact and asks that such reports not be made lightly or in circumstances which do not demonstrate good faith.
Additional Information. KFAI recognizes that consensual relationships sometimes exist between employees which are, or have the potential of becoming, sexual in nature. These relationships are often problematic because conduct which is consensual during the course of the relationship can become unwelcome when one party no longer wishes it to continue, and because differences in age, background, position at KFAI, and other characteristics of the individuals involved can compromise the ability of either one to freely choose whether to participate in the relationship. Against this background, KFAI strongly encourages individuals who enter into such relationships, particularly in situations which involve a supervisor and subordinate and those in which there are significant differences in age, background, or other characteristics, to carefully consider the potential for violation of this Policy.

Any questions regarding your obligations and those of others under this Policy should be directed to the Executive Director or the Executive Committee.

A violation of this policy will be grounds for discipline, up to and including termination of employment.
16. **CHANGES TO THE PERSONNEL POLICY**

P. Changes may be made to this Personnel Policy by majority vote of the Board of Directors.

Q. Any proposed change to this Personnel Policy shall be reviewed by the Executive Committee.

R. All employees shall receive a revised Personnel Policy with a cover sheet stating that they have read the new policy. They shall sign the cover sheet and it shall be placed in their personnel file.

Adopted____________________

Effective____________________
EMPLOYEE ACKNOWLEDGEMENT FORM

The employee handbook describes important information about Fresh Air Incorporated ("KFAI"), and I understand that I should consult the Executive Director regarding any questions not answered in the handbook.

Since the information, policies, and benefits described here are necessarily subject to change, I acknowledge that revisions to the handbook may occur. I understand that revised information may supersede, modify, or eliminate existing policies. Only the Board of Directors of KFAI has the ability to adopt any revisions to the policies in this handbook. Employees will be advised of such changes within a reasonable time by a posting or notice until such changes can be incorporated into the handbook.

Furthermore, I acknowledge that this handbook is not a contract of employment. Either KFAI or I have the right to end the employment relationship at any time, with or without cause. I understand that it is my responsibility to read and comply with the policies contained in this handbook and any revisions made to it.

DATE:_________________________

________________________________

EMPLOYEE’S SIGNATURE

________________________________

EMPLOYEE’S NAME (TYPED/PRINTED)
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SECTION 1. PURPOSE:
KFAI is a nonprofit, tax-exempt organization. Maintenance of its tax-exempt status is important both for its continued financial stability and for public support. Therefore, the IRS as well as state regulatory and tax officials view the operations of KFAI as a public trust, which is subject to scrutiny by and accountable to such governmental authorities as well as to members of the public.

Consequently, there exists between KFAI and its board and officers and the public a fiduciary duty, which carries with it a broad and unbending duty of loyalty and fidelity. The board and officers have the responsibility of administering the affairs of KFAI honestly and prudently, and of exercising their best care, skill, and judgment for the sole benefit of KFAI. Those persons shall exercise the utmost good faith in all transactions involved in their duties, and they shall not use their positions with KFAI or knowledge gained there from for their personal benefit. The interests of the organization must be the first priority in all decisions and actions.

SECTION 2. PERSONS CONCERNED:

This statement is directed to directors and officers of KFAI.

SECTION 3. AREAS IN WHICH CONFLICT MAY ARISE:

Conflicts of interest may arise in the relations of directors and officers with any of the following third parties:

1. Persons and firms supplying goods and services to KFAI.

2. Persons and firms from whom KFAI leases property and equipment.

3. Persons and firms with whom KFAI is dealing or planning to deal in connection with the gift, purchase or sale of real estate, securities, or other property.

4. Competing or affinity organizations.

5. Donors and others supporting KFAI.

6. Agencies, organizations and associations which affect the operations of KFAI.
7. Family members, friends, and other employees.

SECTION 4. NATURE OF CONFLICTING INTEREST:

A conflicting interest may be defined as an interest, direct or indirect, with any persons or firms mentioned in Section 3. Such an interest might arise through:

1. Owning stock or holding debt or other proprietary interests in any third party dealing with KFAI.

2. Holding office, serving on the board, participating in management, or being otherwise employed (or formerly employed) with any third party dealing with KFAI.

3. Receiving remuneration for services with respect to individual transactions involving KFAI.

4. Using KFAI’s time, personnel, equipment, supplies, or good will for other than KFAI-approved activities, programs, and purposes.

5. Receiving personal gifts or loans from third parties dealing or competing with KFAI. Receipt of any gift is disapproved except gifts of a value less than $50, which could not be refused without discourtesy. No personal gift of money should ever be accepted.

SECTION 5. INTERPRETATION OF THIS STATEMENT OF POLICY:

The areas of conflicting interest listed in Section 3, and the relations in those areas which may give rise to conflict, as listed in Section 4, are not exhaustive. Conflicts might arise in other areas or through other relations. It is assumed that the directors and officers will recognize such areas and relation by analogy.

The fact that one of the interests described in Section 4 exists does not necessarily mean that a conflict exists, or that the conflict, if it exists, is material enough to be of practical importance, or if material, that upon full disclosure of all relevant facts and circumstances it is necessarily adverse to the interests of KFAI.

However, it is the policy of the board that the existence of any of the interests described in Section 4 shall be disclosed before any transaction is consummated. It shall be the continuing responsibility of the board and officers to scrutinize their transactions and outside business interests and relationships for potential conflicts and to immediately make such disclosures.

SECTION 6. DISCLOSURE POLICY AND PROCEDURE:

Transactions with parties with whom a conflicting interest exists may be undertaken only if all of the following are observed:

1. The conflicting interest is fully disclosed;
2. The person with the conflict of interest is excluded from the discussion and approval of such transaction;

3. A competitive bid or comparable valuation exists; and

4. The board has determined that the transaction is in the best interest of the organization.

Disclosure involving directors should be made to the board president, or if she or he is the one with the conflict, then to the board vice-president who shall bring these matters to the board.

The board shall determine whether a conflict exists and in the case of an existing conflict, whether the contemplated transaction may be authorized as just, fair, and reasonable to KFAI. The decision of the board on these matters will rest in their sole discretion, and their concern must be the welfare of KFAI and the advancement of its purpose.
Fresh Air Inc. (KFAI)
CONFLICT OF INTEREST DISCLOSURE STATEMENT – 5/16/05

Preliminary note: In order to be more comprehensive, this statement of disclosure/questionnaire also requires you to provide information with respect to certain parties that are related to you. These persons are termed “affiliated persons” and include the following:

a. family members including your spouse, domestic partner, child, mother, father, brother or sister;

b. any corporation or organization of which you are a board member, an officer, a partner, participate in management or are employed by, or are, directly or indirectly, a debt holder or the beneficial owner of any class of equity securities; and

c. any trust or other estate in which you have a substantial beneficial interest or as to which you serve as a trustee or in a similar capacity.

1. NAME OF BOARD MEMBER: (Please print)

____________________________________________________

2. CAPACITY:

_____ board of directors
_____ officer

3. Have you or any of your affiliated persons provided services or property to KFAI in the past year?

_____ YES _____ NO

If yes, please describe the nature of the services or property and if an affiliated person is involved, the identity of the affiliated person and your relationship with that person:

____________________________________________________________________________________

4. Have you or any of your affiliated persons purchased services or property from KFAI in the past year?

_____ YES _____ NO

If yes, please describe the purchased services or property and if an affiliated person is involved, the identity of the affiliated person and your relationship with that person:

____________________________________________________________________________________
5. Please indicate whether you or any of your affiliated persons had any direct or indirect interest in any business transaction(s) in the past year to which KFAI was or is a party?

_____ YES _____ NO

If yes, describe the transaction(s) and if an affiliated person is involved, the identity of the affiliated person and your relationship with that person:

6. Were you or any of your affiliated persons indebted to pay money to KFAI at any time in the past year (other than travel advances or the like)?

_____ YES _____ NO

If yes, please describe the indebtedness and if an affiliated person is involved, the identity of the affiliated person and your relationship with that person:

7. In the past year, did you or any of your affiliated persons receive, or become entitled to receive, directly or indirectly, any personal benefits from KFAI or as a result of your relationship with KFAI, that in the aggregate could be valued in excess of $1,000, that were not or will not be compensation directly related to your duties to KFAI?

_____ YES _____ NO

If yes, please describe the benefit(s) and if an affiliated person is involved, the identity of the affiliated person and your relationship with that person:

8. Are you or any of your affiliated persons a party to or have an interest in any pending legal proceedings involving KFAI?

_____ YES _____ NO

If yes, please describe the proceeding(s) and if an affiliated person is involved, the identity of the affiliated person and your relationship with that person:

9. Are you aware of any other events, transactions, arrangements or other situations that have occurred or may occur in the future that you believe should be examined by KFAI’s board in accordance with the terms and intent of KFAI’s conflict of interest policy?
______YES______NO

If yes, please describe the situation(s) and if an affiliated person is involved, the identity of the affiliated person and your relationship with that person:

________________________________________________________________________

I, HERBY CONFIRM that I have read and understand KFAI’s conflict of interest policy and that my responses to the above questions are complete and correct to the best of my information and belief. I agree that if I become aware of any information that might indicate that this disclosure is inaccurate or that I have not complied with this policy, I will notify the Board President immediately.

________________________________ ______________
Signature Date
As part of its conflict of interest policy, KFAI requires that directors decline to accept certain gifts, consideration or remuneration from individuals or companies that seek to do business with KFAI or are a competitor of it. This policy and disclosure form is intended to implement that prohibition on gifts.

Section 1. “Responsible Person” is any person serving as an officer or a member of the board of directors of KFAI.

Section 2. “Family Member” is a spouse, domestic partner, parent, child or spouse of a child, or a brother, sister, or spouse of a brother or sister, of a Responsible Person.

Section 3. “Contract or Transaction” is any agreement or relationship involving the sale or purchase of goods, services or rights, of any kind, receipt of a loan or grant, or the establishment of any other pecuniary relationship. The making of a gift to KFAI is not a “contract” or “transaction.”

Section 4. Prohibited gifts, gratuities and entertainment, except as approved by the President of the Board or his/her designee or for gifts of a value less than $50 which could not be refused without discourtesy, no Responsible Person or Family Member shall accept gifts, entertainment or other favors from any person or entity which:

1. Does or seeks to do business with KFAI or,

2. Does or seeks to compete with KFAI or,

3. Has received, is receiving, or is seeking to receive a Contract or Transaction with KFAI.

GIFT STATEMENT

I certify that I have read the above policy concerning gifts, and I agree that I will not accept gifts, entertainment or other favors from any individual or entity, which would be prohibited by the above policy.

________________________________ ______________
Signature  Date
## GLOSSARY OF TERMS

<table>
<thead>
<tr>
<th>Term</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>A O B</td>
<td>Annual Operating Budget.</td>
</tr>
<tr>
<td>AD HOC COMMITTEE</td>
<td>An unofficial committee formed for a specific purpose.</td>
</tr>
<tr>
<td>AMPERS</td>
<td>Association of Minnesota Public and Educational Radio Stations. Serves as a liaison with the state legislature on matters of state grant money. Also shares information about the needs of Minnesota’s public and educational radio stations. KFAI’s Executive and/or Underwriting Director represents Fresh Air at AMPERS meetings.</td>
</tr>
<tr>
<td>ARBITRON</td>
<td>Ratings service used to determine listenership rates and specific listening trends and demographics.</td>
</tr>
<tr>
<td>AUDITORS</td>
<td>Independent accounting firm that reviews Fresh Air’s financial records every year and provides a written determination regarding the accuracy and completeness of its financial records.</td>
</tr>
<tr>
<td>BAILEY BUILDING</td>
<td>The brick building on Riverside, just east of the Acadia Café in which KFAI resides. The West Bank Community Development Corporation restored the 100 year-old building in 1991. Fresh Air is the anchor tenant.</td>
</tr>
<tr>
<td>BARRY</td>
<td>Barry Tilley of Capitol Hill Associates advises AMPERS and KFAI on happenings at the Minnesota State Legislature that may affect our state grant.</td>
</tr>
<tr>
<td>BBC</td>
<td>British Broadcasting Corporation. Highly respected, government-funded media service of the United Kingdom.</td>
</tr>
<tr>
<td>CERTIFICATION</td>
<td>The process of training volunteers to become programmers at KFAI. A standard training program is in place to allow trainees to learn about the air studio and work on-air with programmers.</td>
</tr>
<tr>
<td>CPB</td>
<td>The Corporation for Public Broadcasting is a semi-private foundation established by Federal statute in 1967 on the recommendation of the first Carnegie Commission on Public Broadcasting. CPB receives a yearly allocation from the federal government ($420 million in FY10), with which it funds public radio and television stations directly (Community Service Grants), as well as National Public Radio and the Public Broadcasting Service. It also makes grants for training, research and development.</td>
</tr>
<tr>
<td>CRIGLER</td>
<td>John Crigler, KFAI’s broadcast attorney based in Washington, D.C.</td>
</tr>
</tbody>
</table>
GLOSSARY OF TERMS

CSMN
Community Solutions Fund of Minnesota, a federation formed to help non-profit, social change organizations get together and make a concerted effort to bring in a pool of funds through employee payroll deduction plans.

The Community Service Grant is one of the continuous, few-strings-attached grants for which KFAI is eligible. The CSG Program, operated by CPB, provides support for Public Radio and Television stations that meet several basic criteria, and are defined as “full-service” stations. For radio, those criteria include an air schedule of at least 24 hours daily, 365 days a year, and a local, nonfederal income of at least $100,000. Other requirements are that most of the programming be of an information, education or cultural nature, non-commercial, and the station has at least two separate control rooms and four full-time professional staff members. The CSG is prorated according to the amount of local income, and all radio stations share in the pool. To give you an idea of the relative size of KFAI, our CSG for FY10-12 is $111,114. Other kinds of grants awarded by the CPB are Innovation, Challenge and Digital Conversion Grants.

CSG

DDS
Digital Delivery System. DDS refers to the computer program that KFAI uses to play station promos, PSA’s and underwriting announcements over the air. Computers with DDS software are located in the station’s on-air studio (studio 4) and the training studio (studio 1).

DEMOD
Demodulator. A piece of equipment that receives and decodes information from a satellite dish.

DISCLAIMER
A short message read on-the-air by a programmer whose show deals with material that may be objectionable to some listeners or is editorial in content. The message states that the material is the responsibility of the programmer not of KFAI.

DOWNLINK
The piece of equipment or the act of receiving satellite transmissions.

DSL
Digital Subscriber Line. A high quality telecommunications line. Offers higher bandwidth than ISDN or conventional phone lines. KFAI connects to the internet using DSL.

FCC
Federal Communications Commission. This government agency regulates broadcasting by deciding which license applications to grant, frequencies to allot, etc. The FCC monitors stations for compliance and can levy fines or revoke licenses for legal violations. The Federal Communications Commission consists of seven presidential appointments, and is a regulatory agency with broad powers over all communications activities in the U.S., from telephones to televisions. The FCC is the agency that licenses Radio and Television stations to broadcast “in the public interest.” Recently, the FCC removed requirements from commercial radio to provide a minimum amount of news and public affairs programming, and removed the maximum amount of commercial material a radio station may program.
### GLOSSARY OF TERMS

<table>
<thead>
<tr>
<th>Term</th>
<th>Definition</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>GRANTS</strong></td>
<td>Funding that comes to Fresh Air from foundations and other organizations that are charged with allocating money to qualified groups. Some grants are restricted and may be used only for specific expenses or projects.</td>
</tr>
<tr>
<td><strong>IN-KIND CONTRIBUTION</strong></td>
<td>An item or service contributed to KFAI that is accounted for in KFAI’s records as non-monetary donation.</td>
</tr>
<tr>
<td><strong>ISDN</strong></td>
<td>Integrated Services Digital Network. A high quality telecommunications line. KFAI uses ISDN technology for remote broadcasts and studio-to-studio interviews.</td>
</tr>
<tr>
<td><strong>LEASE</strong></td>
<td>Fresh Air has a lease to rent its current facility from Neighborhood Ventures Corp., an arm of the West Bank CDC. KFAI has a 10-year lease, expiring in 2020. KFAI also has first option to buy the building or rent any vacant space in the building.</td>
</tr>
<tr>
<td><strong>LOGO</strong></td>
<td>A company’s trademark or distinguishing symbol. Fresh Air’s logo is displayed on T-shirts, mugs and stationery.</td>
</tr>
<tr>
<td><strong>M P R</strong></td>
<td>Minnesota Public Radio. A public radio program service composed of several radio stations throughout the state. KSJN-FM, KNOW-AM and The CURRENT are part of this system.</td>
</tr>
<tr>
<td><strong>M R A C</strong></td>
<td>Metro Regional Arts Council. Distributes money that has been appropriated by the State legislature. MRAC is composed of two programs, arts production and sponsorship of music series.</td>
</tr>
<tr>
<td><strong>M T N</strong></td>
<td>Minnesota Television Network. The public access cable television organization. It receives much of its funding from Comcast Cable under a contract with the City.</td>
</tr>
<tr>
<td><strong>MARTI</strong></td>
<td>The electronic unit that allows us to broadcast remote events back to the station for instantaneous on-air play.</td>
</tr>
<tr>
<td><strong>N E A</strong></td>
<td>National Endowment for the Arts. Allocated money to arts organizations, which has been appropriated by Congress for this purpose.</td>
</tr>
<tr>
<td><strong>N E H</strong></td>
<td>National Endowment for the Humanities. A grants funding agency open to groups and individuals for development of arts projects and programs.</td>
</tr>
</tbody>
</table>
National Federation of Community Broadcasters. An Oakland, CA based organization that represents community-oriented radio stations throughout the US. The NFCB organizes a yearly conference of workshops and discussions. It also makes programs available to its member stations and lobbies Congress on issues of interest. One delegate represents Fresh Air at the NFCB conference. The National Federation of Community Broadcasters was formed in 1975 by a group of noncommercial stations, which did not (and many of them still don’t) meet the CPB’s definition of “full service.” These radio broadcasters felt they truly represented an alternative because the majority was community licenses, relied heavily on volunteers for their daily operations, responded quickly to the local listeners, and had budgets well below the CPB threshold levels. They now have over 300 members, including KFAI since 1980’s, and have established themselves as a respected voice at the policy-making levels of the Public Broadcasting industry. NFCB has a range of member services including an annual conference with training workshops and networking opportunities.

National Program Production and Acquisition Grant. A restricted grant used to purchase or produce programming nationally available.

National Public Radio was started in 1971 as a loosely knit association of “educational” Radio Stations, almost all licensed to universities or colleges. Its primary purposes are to produce and distribute programs for its member stations, to operate a distribution system, which recently began using a Western satellite, and to represent the Public Radio system before the Federal Legislature. Most NPR member stations have classical music formats, with news and limited musical variety.

National Public Radio is a program service composed of non-commercial radio stations throughout the US. It carries and distributes programs like “All Things Considered.”

National Telecommunications and Information Agency. Distributes money that has been allocated by the Federal government for the construction and repair of radio stations.

National Television and Information Administration is part of the U.S. Department of Commerce, and advises the President on communications policy and makes recommendations in the name of the President Congress and the FCC. The NTIA also provides funding under various programs for Public Television and Public Radio.

Public Service Announcement. Usually an event related message or public interest reminder broadcast free of charge by KFAI.

Programmers are encouraged to read PSAs during their programs. Organizations are encouraged to submit their written PSAs two weeks before the related event.
GLOSSARY OF TERMS

PACIFICA
A listener-supported, community-based radio network that includes KPFA Berkeley (94.1FM), KPFK Los Angeles (90.7FM), WBAI New York (99.5FM), KPFT Houston (90.1FM), WPFW Washington, DC (89.3FM) and nearly 60 affiliates in 27 states including KFAI. Pacifica offers national programming to Pacifica stations and affiliates via satellite. These programs include Democracy Now!, Free Speech Radio News and others.

Although not an acronym, this is an abbreviation for the Pacifica Foundation, which operates five non-commercial, very progressive stations across the country, including the first listener-supported radio station in the U.S., KPFA-Berkeley, CA. Pacifica also operates a program distribution service, to which we have access.

PBS
Most radio professionals may consider Public Broadcasting Service a somewhat arrogant name, since it refers only to a television distribution service, and not to all of Public Broadcasting. As with NPR, this organization is supported primarily by the CPB. PBS mostly distributes programming produced by stations, but also produces a limited amount of programs itself, and provides funding for productions by independent producers or stations.

PLEDGE
An amount of money promised to KFAI by a potential member. KFAI holds fundraising drives twice a year during which listeners are encouraged to call in and “pledge” dollars to help support the station financially.

PREMIUM
An item offered to potential members as an incentive to pledge a certain amount to support KFAI. Some current premiums are KFAI beverage glasses and tee shirts.

PRI
Public Radio International is an independent, non-profit distributor of programming for non-commercial radio. PRI distributes a number of programs including This American Life, The World and others. KFAI uses PRI to access nationally syndicated and special programming.

PTFP
The Public Telecommunications Facilities Program is one of the funding programs of the NTIA, which fosters the planning, construction and development of telecommunications facilities. Notice that it is not restricted to funding only broadcasting operations, but may fund production centers, research projects or other activities that further the development of public telecommunications as a whole. High priority is given to projects that extend services to underserved audiences (including minorities), establish new facilities, and increase the participation of women and minorities in ownership, control and operation of public telecommunications facilities.

PUBLIC RADIO INTERNATIONAL
Programming distribution arm associated with distribution of locally and nationally produced programming distributed nationally.
<table>
<thead>
<tr>
<th>Term</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>RAISER’S EDGE</td>
<td>Computer software program that allows us to keep accurate records of our members and looks for trends and patterns in membership data.</td>
</tr>
<tr>
<td>STL</td>
<td>Studio to Transmitter Link. A transmitter relay system by which KFAI’s programming sound gets from the studio to the transmitter atop the IDS Center.</td>
</tr>
<tr>
<td>UNDERWRITER</td>
<td>Individuals or businesses that pay to have the name of their business or service read in a non-commercial manner during a program. KFAI charges a set rate for this revenue producing broadcast service.</td>
</tr>
<tr>
<td>WEST BANK C D C</td>
<td>West Bank Community Development Corporation. One of several non-profit, neighborhood development organizations that assist people with neighborhood redevelopment and current owner of the Bailey Building.</td>
</tr>
</tbody>
</table>
Understanding KFAI Financial Statements

There are two documents that we use to track how the organization is doing financially. One is known as the Income Statement and one is known as the Balance Sheet (aka Statement of Financial Position)

INCOME STATEMENT
The Income Statement tracks the income we receive and the expenses we incur and compares this information to the budget passed. For comparison purposes, the budget is allocated equally for 12 months but our income is not received equally throughout the year. The expenses more closely track the budget because such things as salaries and rent are paid every month.

The Income Statement tracks revenues and expenses by various classifications (Membership Support, Foundation Support, Salaries etc.) There are spikes in income when we have our pledge drives and when we receive grants and/or federal/state funding.

The Income Statement also contains some “non cash” revenues and some “non cash expenditures.” Things like In Kind Support and In Kind Contributions benefit the organization so they are included as revenue but they are not cash. They have corresponding entries on the expense side - even though we don’t have to pay cash for them.

To monitor how KFAI is doing each month, you would look at the Current Month Total Income and subtract the Current Month Total Expenses (first column on Income Statement). This is the line item Excess/(Deficit) Before Depreciation. As a very general rule (barring any purchases of assets or increases in Receivables/Payables), if the amount before depreciation is an “excess,” the checking account balance on the balance sheet (discussed later) should increase by a somewhat similar amount; if the amount before depreciation is a deficit, the checking account balance should decrease by a somewhat similar amount.

To determine how KFAI is doing Year To Date, you would look at the 2nd column and take YTD Total Income and subtract YTD Total Expense. Again, this is the line item Excess/(Deficit) Before Depreciation.

To determine how KFAI is doing in comparison to how it budgeted, you would look at the difference between column 2 (YTD Actual) and column 3 (YTD Budget). This difference appears in column 4 - variance. If it is positive, the actual numbers are higher than the budgeted numbers (good for the Revenue section; bad for the expense section). If it is negative, actual numbers are less than budgeted numbers (bad for the Revenue section; good for the Expense section). But heed the following Caveat!! YTD Budget is an equal allocation which usually does not accurately track revenues/expenses. These differences are considered by the Finance Committee and line items that present potential concerns are discussed at the Board meetings.

You will note at the bottom of the Income Statement, below Excess/(Deficit) Before Depreciation, there is a line for Depreciation. Depreciation is a non-cash expense in which we reduce the value of our fixed assets by a standard amount each month. As assets age and become obsolete, we need to replace them. This amount provides an estimate of how much we should be
putting aside to fund future purchases of these aging assets. (Note: Depreciation is a standardized estimate only! Assets can be fully depreciated - meaning they have a zero value on the Balance Sheet - but an entity can continue using them.)

The final line is **Excess/(Deficit) After Depreciation.** If this amount is positive, the station has not only received enough money to cover its expenditures but has also received enough money to fund the “aging” of the assets.

**BALANCE SHEET (STATEMENT OF FINANCIAL POSITION is the formal name)**

This document tracks the financial strength of the organization. It identifies assets, such as cash in the checking accounts, money we expect to receive from advertisers (Accounts Receivable), Purchases of Items that Benefit the station in the future (Prepaid Expenses and Prepaid Insurance - paying up front for an insurance policy or a membership that provides benefits for the upcoming year), and Property & Equipment (generally referred to as Fixed Assets).

Sometimes one asset is exchanged for another asset. For instance, if KFAI purchases a computer, the value of equipment will increase and the cost of the computer will come out of the checking account (checking account balance will decrease). Purchases of assets and prepaid insurance/expenses do not appear on the Income statement except as a monthly expense. (For instance, a prepaid insurance policy of $12,000 will appear as a $1,000 expense every month on the Income Statement. The depletion or aging of an asset will appear monthly as depreciation on the Income Statement.)

The Finance Committee reviews the changes in these accounts and addresses them at the Board meetings.

**Total Assets = Total Liabilities and Fund Balance. ALWAYS!!**

Liabilities primarily are Accounts Payable (amounts the station owes to others).

The Fund Balance is comprised of Total Assets less Liabilities. If the station had to liquidate, this would be the expected amount we'd receive by selling off our assets and counting all of our cash.

Certain amounts in the Fund Balance are designated: $120,000 is set aside by the Board as a cash reserve (in the event of financial shortfalls); certain funds are “restricted” - they cannot be used until a later year or for a specific reason; the Income Not Yet Allocated is the Year to Date **Excess/(Deficit) After Depreciation.** When the external auditors close our books for the year, this will reduce our **Unrestricted Operating** amount. In each new year we again begin tracking income not yet allocated.
**STATEMENT OF FINANCIAL CONDITION**

**November 30, 2010**

<table>
<thead>
<tr>
<th>ASSETS</th>
<th>CURRENT ACTUALS</th>
<th>PREVIOUS MONTH ACTUALS</th>
<th>2009 ACTUALS</th>
</tr>
</thead>
<tbody>
<tr>
<td>CASH</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>CHECKING ASSOCIATED</td>
<td>54,434.78 $</td>
<td>57,689.78 $</td>
<td>60,087.48 $</td>
</tr>
<tr>
<td>CHECKING - BREMER</td>
<td>195,394.60 $</td>
<td>170,102.39 $</td>
<td>126,506.37 $</td>
</tr>
<tr>
<td>PETTY CASH</td>
<td>40.00 $</td>
<td>40.00 $</td>
<td>40.00 $</td>
</tr>
<tr>
<td>SECURITY DEPOSIT</td>
<td>4,000.00 $</td>
<td>4,000.00 $</td>
<td>4,000.00 $</td>
</tr>
<tr>
<td>CD - BREMER BANK</td>
<td>100,000.00 $</td>
<td>100,000.00 $</td>
<td>100,000.00 $</td>
</tr>
<tr>
<td>TOTAL CASH</td>
<td>353,869.38 $</td>
<td>331,832.17 $</td>
<td>290,633.85 $</td>
</tr>
<tr>
<td>RECEIVABLES</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>ACCOUNTS RECEIVABLE</td>
<td>9,872.36 $</td>
<td>11,153.36 $</td>
<td>60,733.13</td>
</tr>
<tr>
<td>ALLOWANCE FOR DOUBTFUL ACCOUNT</td>
<td>(1,000.00) $</td>
<td>(1,000.00) $</td>
<td>(1,000.00) $</td>
</tr>
<tr>
<td>TRADE RECEIVABLE</td>
<td>720.00 $</td>
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<td>0.00 $</td>
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<tr>
<td>TOTAL RECEIVABLES</td>
<td>9,592.36 $</td>
<td>10,153.36 $</td>
<td>59,733.13</td>
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<tr>
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<td></td>
<td></td>
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<td>13,115.71 $</td>
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<td>35,514.67</td>
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<td>44,814.99 $</td>
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<td>PROPERTY &amp; EQUIPMENT</td>
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<td></td>
<td></td>
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<td>FURNITURE &amp; FIXTURES</td>
<td>251,826.31 $</td>
<td>247,585.48 $</td>
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<td>SATELLITE EQUIPMENT</td>
<td>1,810.89 $</td>
<td>1,810.89 $</td>
<td>1,810.89 $</td>
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<td>TRANSMITTER SITE EQUIPMENT</td>
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<td>188,956.69 $</td>
<td>172,255.55</td>
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<td>7,337.25 $</td>
<td>1,000.00</td>
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<td>STUDIO EQUIP/WIRING</td>
<td>397,920.45 $</td>
<td>397,920.45 $</td>
<td>392,433.37</td>
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<td>(1,289,479.94)</td>
<td>(1,281,780.60) $</td>
<td>(1,193,590.75)</td>
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<td>594,510.45 $</td>
<td>392,122.41</td>
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<td>6,179.52 $</td>
<td>6,179.52 $</td>
<td>6,179.52 $</td>
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<td>TOTAL PROPERTY &amp; EQPT.</td>
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<td>162,520.13 $</td>
<td>208,963.39</td>
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<td>$ 567,370.53 $</td>
<td>$ 543,632.72 $</td>
<td>$ 619,375.53</td>
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</table>

| LIABILITIES AND FUND BALANCE          |                 |                        |              |
| PAYABLES                              |                 |                        |              |
| ACCOUNTS PAYABLE                       | ($ 7,500.43) $  | ($ 5,172.71) $         | ($ 1,319.48) |
| SALARIES PAYABLE                      | 3,283.67 $      | 3,283.67 $             | 2,935.41     |
| TSA PAYABLE                           | 200.00 $        | 200.00 $               | 0.00 $       |
| PAYROLL REIMB PAYABLE                 | 0.00 $          | 0.00 $                 | (120.31)     |
| ACCRUED VACATION PAYABLE              | 3,444.97 $      | 3,444.97 $             | 9,582.20     |
| TOTAL PAYABLE                         | (571.79) $      | 1,755.93 $             | 11,077.82    |
| LONG-TERM LIABILITIES                 |                 |                        |              |
| LOAN PAYABLE                          | 4,062.16 $      | 5,715.65 $             | 64,432.05    |
| TOTAL LONG-TERM LIABILITIES           | 4,062.16 $      | 5,715.65 $             | 64,432.05    |
| TOTAL LIABILITIES                     | 3,490.37 $      | 7,471.58 $             | 75,509.87    |
| FUND BALANCE                          |                 |                        |              |
| UNRESTRICTED OPERATING                | 94,717.82 $     | 94,717.82 $            | 263,656.75   |
| BOARD DESIGNATED                      | 120,000.00 $    | 120,000.00 $           | 120,000.00   |
| TEMPORARILY RESTRICTED-ASSETS RELEASED| 190,634.73 $    | 171,438.90 $           | 65,468.83    |
| TEMPORARILY RESTRICTED-PROGRAM       | 131,066.08 $    | 150,261.91 $           | 97,101.17    |
| INCOME NOT YET ALLOCATED              | 27,461.53 $     | (257.49) $             | (2,361.09)   |
| TOTAL FUND BALANCE                    | 563,880.16 $    | 536,161.14 $           | 543,865.66   |
| TOTAL LIABILITIES & FUND BAL.         | $ 567,370.53 $  | $ 543,632.72 $         | $ 619,375.53 |
### Income Statement - Total Agency Operating

#### For the Eleven Months Ending November 30, 2010

<table>
<thead>
<tr>
<th>Current Month Actuals</th>
<th>Current Month Budget</th>
<th>Variance</th>
<th>Y-T-D Actuals</th>
<th>Y-T-D Budget</th>
<th>Variance</th>
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<td></td>
<td></td>
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<td>Individual/Corporate</td>
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<td>5,000.00</td>
<td>110,000.00</td>
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<td>57,557.00</td>
<td>120,178.52</td>
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<td>0.00</td>
<td>0.00</td>
<td>152,150.00</td>
<td>112,770.00</td>
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<td>Underwriting/Advertising</td>
<td>6,570.00</td>
<td>16,666.00</td>
<td>(10,096.00)</td>
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<td>In Kind Support</td>
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<td>29,566.00</td>
<td>(27,566.00)</td>
<td>451,208.87</td>
<td>324,834.00</td>
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<tr>
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<td>96,377.33</td>
<td>80,632.00</td>
<td>15,745.33</td>
<td>1,230,518.14</td>
<td>1,244,312.00</td>
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<table>
<thead>
<tr>
<th>Expenses</th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
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</thead>
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<tr>
<td>Personnel/Contracted Services</td>
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<td>41,816.20</td>
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<tr>
<td>Building/Insurance</td>
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<td>7,905.33</td>
<td>(523.41)</td>
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<td>93,666.67</td>
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<td>Professional Services</td>
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<td>250.00</td>
<td>(250.00)</td>
<td>15,349.76</td>
<td>19,000.00</td>
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<td>Program Operations</td>
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<td>4,316.00</td>
<td>(2,470.83)</td>
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<td>59,588.96</td>
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<tr>
<td>In Kind Expenses</td>
<td>2,000.00</td>
<td>29,566.00</td>
<td>(27,566.00)</td>
<td>451,208.87</td>
<td>324,834.00</td>
</tr>
<tr>
<td><strong>Total Expenses</strong></td>
<td>60,958.97</td>
<td>99,759.33</td>
<td>(38,800.36)</td>
<td>1,118,363.87</td>
<td>1,226,720.09</td>
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</table>

**Excess (Deficit)**

| Excess (Deficit) | 35,418.36 | (19,127.33) | 54,545.69 | 112,154.27 | 17,591.11 | 94,563.16 | 82,107.62 | 30,046.65 | 33,705.74 |

**Depreciation Expense**

| Depreciation Expense | 7,699.34 | 7,699.34 | 0.00 | 84,692.74 | 84,692.74 | 0.00 | 84,692.74 | 0.00 | 92,392.08 |

**Excess/Deficit After Deprec**

<p>| Excess/Deficit After Deprec | 27,719.02 | (26,826.67) | 54,545.69 | 27,461.53 | (67,101.63) | 94,563.16 | (2,585.12) | 30,046.65 | (58,886.34) |</p>
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<tr>
<th>FUNDER</th>
<th>BEG BALANCE</th>
<th>ADDITIONS</th>
<th>RELEASES</th>
<th>END BALANCE</th>
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<tr>
<td>WOMEN'S FOUNDATION</td>
<td>$5,500.00</td>
<td>$0.00</td>
<td>($5,500.00)</td>
<td>$0.00</td>
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<td>BUSH FOUNDATION</td>
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<td>$8,545.46</td>
<td>($10,726.58)</td>
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<td>$35,000.00</td>
<td>($35,000.00)</td>
<td>$0.00</td>
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<td>ANON DONOR</td>
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<td>$0.00</td>
<td>$0.00</td>
<td>$2,999.99</td>
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<td>STATE OF MN LEGACY</td>
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<td>$120,365.60</td>
<td>($83,800.42)</td>
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<td><strong>TOTAL</strong></td>
<td><strong>$114,450.99</strong></td>
<td><strong>$163,911.06</strong></td>
<td><strong>($147,295.97)</strong></td>
<td><strong>$131,066.08</strong></td>
</tr>
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FRESH AIR INC.
TEMPORARILY RESTRICTED NET ASSETS
NOVEMBER 30, 2010
## KFAI, FRESH AIR, INC.
### ORGANIZATIONAL BUDGET

### SUPPORT AND REVENUES

<table>
<thead>
<tr>
<th></th>
<th>2010 BUDGET</th>
<th>2011 BUDGET</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>INDIVIDUAL/CORPORATE</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MEMBERSHIP SUPPORT</td>
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<td>3,900.00</td>
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<td>COMMUNITY SHARES OF MINN</td>
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<td>12,000.00</td>
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<tr>
<td>INDIVIDUAL CONTRIBUTIONS</td>
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<td>25,000.00</td>
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<tr>
<td>MAJOR DONOR CONTRIBUTIONS</td>
<td>38,000.00</td>
<td>22,500.00</td>
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<tr>
<td>CORPORATE CONTRIBUTIONS</td>
<td>25,000.00</td>
<td>15,000.00</td>
</tr>
<tr>
<td></td>
<td>367,000.00</td>
<td>320,400.00</td>
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<td><strong>FOUNDATION/GOVERNMENT</strong></td>
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<td>398,869.00</td>
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<td>IN-KIND CONTRIBUTIONS</td>
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<td>STUDIO RENTAL INCOME</td>
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<tr>
<td></td>
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<tr>
<td><strong>SUB-TOTAL SUPPORT AND REVENUES</strong></td>
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<table>
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<tr>
<th></th>
<th>2010 BUDGET</th>
<th>2011 BUDGET</th>
</tr>
</thead>
<tbody>
<tr>
<td>IN KIND SUPPORT</td>
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<td>120,000.00</td>
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<td>TRADE REVENUE</td>
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<td>EXPENSES</td>
<td>2010 BUDGET</td>
<td>2011 BUDGET</td>
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<tr>
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</tr>
<tr>
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<td>TRANSMITTER SITE RENTAL</td>
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<td>25,900.00</td>
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<tr>
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<tr>
<td></td>
<td>27,000.00</td>
<td>40,720.00</td>
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<td></td>
<td>2010 BUDGET</td>
<td>2011 BUDGET</td>
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<tr>
<td>-------------------------</td>
<td>-------------</td>
<td>-------------</td>
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<tr>
<td>BUILDING/INSURANCE</td>
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<tr>
<td>STORAGE SPACE</td>
<td>972.00</td>
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<td>RENT</td>
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<td>INSURANCE EXPENSE</td>
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<td></td>
<td>102,072.00</td>
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<td>PROFESSIONAL SERVICES</td>
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<td></td>
<td>19,500.00</td>
<td>18,350.00</td>
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<td>PROGRAM OPERATIONS</td>
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<td>SMALL EQUIPMENT</td>
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<td>NPR SATELLITE</td>
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<td>NATIONAL PROGRAMMING EXPENSE</td>
<td>0.00</td>
<td>2,700.00</td>
</tr>
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<td>NEWS WIRE SERVICE</td>
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<td>ARBITRON</td>
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<td>7,280.00</td>
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<td>PROMOTION/ADVERTISING/PREMIUMS</td>
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<td>4,120.00</td>
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<td>1,600.00</td>
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<tr>
<td>REMOTES</td>
<td>2,500.00</td>
<td>1,700.00</td>
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<td>RECORDING MEDIUM</td>
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<td>RECORDS/CDS</td>
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<td>0.00</td>
</tr>
<tr>
<td>WEB/INTERNET SERVICE</td>
<td>15,000.00</td>
<td>3,000.00</td>
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<tr>
<td>WEB CAST STREAMING</td>
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<tr>
<td></td>
<td>64,712.96</td>
<td>42,530.00</td>
</tr>
<tr>
<td>SUB-TOTAL EXPENSES</td>
<td>968,063.26</td>
<td>892,295.00</td>
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<td>IN-KIND EXPENSES</td>
<td>120,000.00</td>
<td>120,000.00</td>
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<tr>
<td>TRADE EXPENSE</td>
<td>140,000.00</td>
<td>125,000.00</td>
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<tr>
<td>SPONSORSHIP EXPENSE</td>
<td>215,000.00</td>
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<tr>
<td></td>
<td>475,000.00</td>
<td>575,000.00</td>
</tr>
<tr>
<td>TOTAL IN-KIND &amp; ALL EXPENSES</td>
<td>1,443,063.26</td>
<td>1,467,295.00</td>
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<tr>
<td>EXCESS (DEFICIT)</td>
<td>33,705.74</td>
<td>2,845.00</td>
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<tr>
<td>DEPRECIATION EXPENSE</td>
<td>77,094.96</td>
<td>77,094.96</td>
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<tr>
<td>EXCESS/DEFICIT AFTER DEPREC</td>
<td>-43,389.22</td>
<td>-74,249.96</td>
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</table>
FRESH AIR, INC.

FINANCIAL STATEMENTS
Including Independent Auditors' Report

December 31, 2009 and 2008
<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Independent Auditors' Report</td>
<td>1</td>
</tr>
<tr>
<td>Statements of Financial Position</td>
<td>2</td>
</tr>
<tr>
<td>Statement of Activities</td>
<td>3</td>
</tr>
<tr>
<td>Statement of Functional Expenses</td>
<td>4</td>
</tr>
<tr>
<td>Statements of Cash Flows</td>
<td>5</td>
</tr>
<tr>
<td>Notes to Financial Statements</td>
<td>6 - 11</td>
</tr>
</tbody>
</table>
INDEPENDENT AUDITORS’ REPORT

To the Board of Directors
Fresh Air, Inc.
Minneapolis, Minnesota

We have audited the accompanying statements of financial position of Fresh Air, Inc. (the Organization) as of December 31, 2009, and the related statements of activities, functional expenses and cash flows for the year then ended. These financial statements are the responsibility of the Organization's management. Our responsibility is to express an opinion on these financial statements based on our audit. The prior year summarized comparative information has been derived from the Organization's 2008 financial statements and, in our report dated April 14, 2009, we expressed an unqualified opinion on those financial statements.

We conducted our audit in accordance with auditing standards generally accepted in the United States of America. Those standards require that we plan and perform the audit to obtain reasonable assurance about whether the financial statements are free of material misstatement. An audit includes consideration of internal control over financial reporting as a basis for designing audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the Organization’s internal control over financial reporting. Accordingly, we express no such opinion. An audit also includes examining, on a test basis, evidence supporting the amounts and disclosures in the financial statements, assessing the accounting principles used and significant estimates made by management, as well as evaluating the overall financial statement presentation. We believe that our audit provides a reasonable basis for our opinion.

In our opinion, the financial statements referred to above present fairly, in all material respects, the financial position of Fresh Air, Inc. as of December 31, 2009, and the changes in its net assets and its cash flows for the year then ended in conformity with accounting principles generally accepted in the United States of America.

Baker Tilly Virchow Krause, LLP

Minneapolis, Minnesota
May 7, 2010
### ASSETS

<table>
<thead>
<tr>
<th></th>
<th>2009</th>
<th>2008</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>CURRENT ASSETS</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cash and cash equivalents</td>
<td>$185,131</td>
<td>$142,524</td>
</tr>
<tr>
<td>Accounts receivable, net of allowance for doubtful accounts of $1,000 for both years</td>
<td>17,206</td>
<td>4,590</td>
</tr>
<tr>
<td>Grants receivable</td>
<td>42,910</td>
<td>79,273</td>
</tr>
<tr>
<td>Prepaid expenses</td>
<td>43,959</td>
<td>48,945</td>
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<tr>
<td>Total Current Assets</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>PROPERTY, EQUIPMENT AND LEASEHOLD IMPROVEMENTS, NET</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>212,840</td>
<td>260,758</td>
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<tr>
<td><strong>OTHER ASSETS</strong></td>
<td></td>
<td></td>
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<tr>
<td>Lease security deposit</td>
<td>4,000</td>
<td>4,000</td>
</tr>
<tr>
<td>Board designated cash reserve</td>
<td>120,000</td>
<td>120,000</td>
</tr>
<tr>
<td>Total Other Assets</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>TOTAL ASSETS</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>$626,046</td>
<td>$660,090</td>
</tr>
</tbody>
</table>

### LIABILITIES AND NET ASSETS

<table>
<thead>
<tr>
<th></th>
<th>2009</th>
<th>2008</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>CURRENT LIABILITIES</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Current portion of loan payable</td>
<td>$16,577</td>
<td>$15,526</td>
</tr>
<tr>
<td>Accounts payable</td>
<td>23,094</td>
<td>13,664</td>
</tr>
<tr>
<td>Accrued liabilities</td>
<td>3,445</td>
<td>12,397</td>
</tr>
<tr>
<td>Deferred revenue</td>
<td>-</td>
<td>9,189</td>
</tr>
<tr>
<td>Total Current Liabilities</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>43,116</td>
<td>50,776</td>
</tr>
<tr>
<td><strong>LONG-TERM LOAN PAYABLE, Less current portion</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>46,515</td>
<td>63,092</td>
</tr>
<tr>
<td>Total Liabilities</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>89,631</td>
<td>113,868</td>
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<tr>
<td><strong>NET ASSETS</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Unrestricted, undesignated</td>
<td>301,964</td>
<td>341,222</td>
</tr>
<tr>
<td>Unrestricted, board designated</td>
<td>120,000</td>
<td>120,000</td>
</tr>
<tr>
<td>Total Unrestricted</td>
<td>421,964</td>
<td>461,222</td>
</tr>
<tr>
<td>Temporarily restricted</td>
<td>114,451</td>
<td>85,000</td>
</tr>
<tr>
<td>Total Net Assets</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>536,415</td>
<td>546,222</td>
</tr>
<tr>
<td><strong>TOTAL LIABILITIES AND NET ASSETS</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>$626,046</td>
<td>$660,090</td>
</tr>
</tbody>
</table>

See accompanying notes to financial statements.
FRESH AIR, INC.

STATEMENT OF ACTIVITIES
For the Year Ended December 31, 2009
With Comparative Totals for 2008

<table>
<thead>
<tr>
<th>SUPPORT AND REVENUE</th>
<th>2009</th>
<th>2008</th>
</tr>
</thead>
<tbody>
<tr>
<td>Contributions</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Members</td>
<td>$314,967</td>
<td>$ $314,967</td>
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<tr>
<td>Public</td>
<td>14,523</td>
<td>14,523</td>
</tr>
<tr>
<td>In-kind</td>
<td>138,978</td>
<td>138,978</td>
</tr>
<tr>
<td>Grants</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Foundations/corporations</td>
<td>29,309</td>
<td>38,500</td>
</tr>
<tr>
<td>State government</td>
<td>26,055</td>
<td>60,840</td>
</tr>
<tr>
<td>CPB/community service</td>
<td>79,389</td>
<td>37,107</td>
</tr>
<tr>
<td>Fundraising events</td>
<td>17,924</td>
<td>-</td>
</tr>
<tr>
<td>Underwriting</td>
<td>83,438</td>
<td>-</td>
</tr>
<tr>
<td>Nonprofit advertising</td>
<td>56,358</td>
<td>-</td>
</tr>
<tr>
<td>Trade underwriting</td>
<td>160,786</td>
<td>-</td>
</tr>
<tr>
<td>Sponsorship agreements</td>
<td>297,525</td>
<td>-</td>
</tr>
<tr>
<td>Interest income</td>
<td>120</td>
<td>-</td>
</tr>
<tr>
<td>Miscellaneous</td>
<td>14,940</td>
<td>-</td>
</tr>
<tr>
<td>Net assets released from restrictions</td>
<td>106,996</td>
<td>(106,996)</td>
</tr>
<tr>
<td>Total Support and Revenue</td>
<td>1,340,308</td>
<td>29,451</td>
</tr>
</tbody>
</table>

| EXPENSES                     |      |      |
| Program services             | 1,103,173 | - | 1,103,173 | 998,051 |
| Management and general       | 52,029 | - | 52,029 | 40,963 |
| Fundraising                  | 136,607 | - | 136,607 | 124,464 |
| Membership development       | 87,757 | - | 87,757 | 113,150 |
| Total Expenses               | 1,379,566 | - | 1,379,566 | 1,276,628 |

Change in Net Assets
(39,258) 29,451 (9,807) (57,360)

NET ASSETS - Beginning of Year
461,222 85,000 546,222 603,582

NET ASSETS - END OF YEAR
$421,964 $114,451 $536,415 $546,222

See accompanying notes to financial statements.
### STATEMENT OF FUNCTIONAL EXPENSES
For the Year Ended December 31, 2009
With Comparative Totals for 2008

<table>
<thead>
<tr>
<th></th>
<th>2009</th>
<th>Supporting Services</th>
<th>2008</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Program Services</td>
<td>Management and General</td>
<td>Fundraising</td>
</tr>
<tr>
<td></td>
<td>Production</td>
<td>Broadcast</td>
<td>Promotion</td>
</tr>
<tr>
<td>Salaries</td>
<td>$35,510</td>
<td>$76,220</td>
<td>$19,644</td>
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<tr>
<td>Fringe benefits</td>
<td>4,567</td>
<td>10,110</td>
<td>3,790</td>
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<tr>
<td>Payroll taxes</td>
<td>2,933</td>
<td>6,178</td>
<td>1,605</td>
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<tr>
<td>Contract services</td>
<td>23,310</td>
<td>29,457</td>
<td>7,364</td>
</tr>
<tr>
<td>Occupancy</td>
<td>18,411</td>
<td>29,457</td>
<td>7,364</td>
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<tr>
<td>Telephone</td>
<td>4,408</td>
<td>4,799</td>
<td>1,199</td>
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<tr>
<td>Office expense</td>
<td>4,112</td>
<td>3,923</td>
<td>881</td>
</tr>
<tr>
<td>Postage and bulk mailing</td>
<td>2,453</td>
<td>3,925</td>
<td>981</td>
</tr>
<tr>
<td>Affiliations and memberships</td>
<td>16,069</td>
<td>5,152</td>
<td>1,288</td>
</tr>
<tr>
<td>Insurance</td>
<td>4,805</td>
<td>7,088</td>
<td>1,923</td>
</tr>
<tr>
<td>Staff training</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Books and periodicals</td>
<td>445</td>
<td>135</td>
<td>20</td>
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<tr>
<td>Maintenance and repair</td>
<td>2,418</td>
<td>3,364</td>
<td>841</td>
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<tr>
<td>Transmitter rental</td>
<td>6,602</td>
<td>9,101</td>
<td>2,275</td>
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<tr>
<td>Recording tape and supplies</td>
<td>137</td>
<td>15</td>
<td>-</td>
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<td>Programming</td>
<td>25,866</td>
<td>1,480</td>
<td>92,109</td>
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<td>Compact discs</td>
<td>39,020</td>
<td>-</td>
<td>-</td>
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<tr>
<td>Advertising and publicity</td>
<td>368,172</td>
<td>18,282</td>
<td>73,357</td>
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<tr>
<td>Copying/printing</td>
<td>2,421</td>
<td>3,040</td>
<td>706</td>
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<td>Professional fees</td>
<td>5,990</td>
<td>8,144</td>
<td>2,036</td>
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<tr>
<td>Meeting expense</td>
<td>3,925</td>
<td>1,187</td>
<td>331</td>
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<tr>
<td>Special events</td>
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<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Interest expense</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Miscellaneous</td>
<td>78</td>
<td>100</td>
<td>-</td>
</tr>
<tr>
<td>Bad debt</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td><strong>Total expenses before depreciation</strong></td>
<td>571,672</td>
<td>221,722</td>
<td>237,863</td>
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<td>Depreciation</td>
<td>23,972</td>
<td>38,355</td>
<td>9,589</td>
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<tr>
<td><strong>Total Expenses</strong></td>
<td>$595,644</td>
<td>$260,077</td>
<td>$247,452</td>
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<tr>
<td><strong>Percent of Total Expenses</strong></td>
<td>43%</td>
<td>19%</td>
<td>18%</td>
</tr>
</tbody>
</table>

See accompanying notes to financial statements.
FRESH AIR, INC.

STATEMENTS OF CASH FLOWS
For the Years Ended December 31, 2009 and 2008

<table>
<thead>
<tr>
<th></th>
<th>2009</th>
<th>2008</th>
</tr>
</thead>
<tbody>
<tr>
<td>CASH FLOWS FROM OPERATING ACTIVITIES</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Change in net assets</td>
<td>(9,807)</td>
<td>(57,360)</td>
</tr>
<tr>
<td>Adjustments to reconcile change in net assets to net cash flows from operating activities</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Depreciation</td>
<td>95,888</td>
<td>79,608</td>
</tr>
<tr>
<td>Provision for and write-off of uncollectible receivables</td>
<td>3,926</td>
<td>15,416</td>
</tr>
<tr>
<td>Changes in current assets and liabilities</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Accounts receivable</td>
<td>(16,542)</td>
<td>(1,033)</td>
</tr>
<tr>
<td>Grants receivable</td>
<td>36,363</td>
<td>(79,273)</td>
</tr>
<tr>
<td>Prepaid expenses</td>
<td>4,986</td>
<td>(3,683)</td>
</tr>
<tr>
<td>Accounts payable</td>
<td>(3,313)</td>
<td>(4,055)</td>
</tr>
<tr>
<td>Accrued liabilities</td>
<td>(8,952)</td>
<td>6,652</td>
</tr>
<tr>
<td>Deferred revenue</td>
<td>(9,189)</td>
<td>9,189</td>
</tr>
<tr>
<td>Net Cash Flows from Operating Activities</td>
<td>93,360</td>
<td>(34,539)</td>
</tr>
</tbody>
</table>

| CASH FLOWS FROM INVESTING ACTIVITIES |        |        |
| Purchases of property, equipment and leasehold improvements | (35,227) | (145,660) |

| CASH FLOWS FROM FINANCING ACTIVITIES |        |        |
| Payments on long-term loan payable | (15,526) | (7,382) |
| Proceeds from long-term loan payable | -     | 86,000 |
| Net Cash Flows from Operating Activities | (15,526) | 78,618 |

| Change in Cash and Cash Equivalents | 42,607 | (101,581) |

| CASH AND CASH EQUIVALENTS - Beginning of Year | 142,524 | 244,105 |

| CASH AND CASH EQUIVALENTS - END OF YEAR | 185,131 | 142,524 |

Supplemental cash flow disclosures:
Cash paid for interest | $4,704 | $2,732 |
Property additions in accounts payable | $12,743 | $- |

See accompanying notes to financial statements.
NOTE 1 - SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

Fresh Air, Inc. (the Organization) was founded in 1973 as a nonprofit organization to establish non-commercial community radio as an alternative to other Twin Cities stations; to fill the voids in music and news left by traditional broadcasters; to provide access to airwaves for the public at large and to empower community members to use radio broadcasting.

The more significant accounting policies which relate to the Organization are summarized below:

**General** - The financial statements of the Organization have been prepared on the accrual basis of accounting. Net assets, revenues, gains, and losses are classified based on the existence or absence of donor-imposed restrictions. This has been accomplished by classification of transactions into classes of net assets, as follows:

- **Unrestricted Net Assets** - Net assets not subject to donor-imposed stipulations.
- **Temporarily Restricted Net Assets** - Net assets subject to donor-imposed stipulations that will be met by action of the Organization and/or the passage of time.
- **Permanently Restricted Net Assets** - Net assets subject to donor-imposed stipulations that they be maintained permanently by the Organization. The Organization does not have permanently restricted net assets.

Revenues are reported as increases in unrestricted net assets unless use of the related assets is limited by donor-imposed restrictions. Expenses are reported as decreases in unrestricted net assets. Gains and losses on investments and other assets or liabilities are reported as increases or decreases in unrestricted net assets unless their use is restricted by explicit donor stipulation or by law. Expirations of temporary restrictions on net assets (i.e., the donor-stipulated purpose has been fulfilled and/or the stipulated time period has elapsed) are reported as net assets released from restriction between the applicable classes of net assets.

Contributions, including unconditional promises to give, are recognized as revenues in the period received. Conditional promises to give are not recognized until they become unconditional, that is, when the conditions on which they depend are substantially met. Contributions received with donor-imposed restrictions that are met in the same year as received are reported as revenues of the temporarily restricted net asset class, and a reclassification to unrestricted net assets is made to reflect the expiration of such restrictions. Underwriting revenue is reported when earned.

Contributions of assets other than cash are recorded at their estimated fair value at date of the gift.

**Cash Equivalents** - The Organization considers all highly liquid investments, except those held for long-term investment, with maturities of three months or less when purchased to be cash equivalents.

**Receivables** - Receivables are stated at the amount the Organization expects to collect on the outstanding balances. The Organization uses the allowance method to estimate uncollectible receivables. The allowance is based on prior years' experience and management's analysis of the outstanding balances. Interest is not assessed on past due accounts and receivables are considered delinquent based on stated invoice terms. Receivables are generally unsecured.
NOTE 1 - SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES (CONTINUED)

Property, Equipment and Leasehold Improvements - Property, equipment and leasehold improvements are stated at cost or, if donated, at the fair value at the date of donation, less accumulated depreciation. Depreciation is computed on a straight-line basis over the estimated useful lives, which range from three to ten years, or the life of the lease, whichever is shorter. Normal repair and maintenance expenses are charged to operations as incurred. The Organization capitalizes property and equipment additions in excess of $500.

Deferred Revenue - Deferred revenue includes advance payments for underwriting services.

Income Tax Status - The Organization has received notification that it qualifies as a tax-exempt organization under Section 501 (c)(3) of the U.S. Internal Revenue Code and corresponding provisions of State law and, accordingly, is not subject to federal or state income taxes. However, the Organization is subject to state and federal income taxes on unrelated business income.

On January 1, 2009, the Organization adopted a new standard related to the accounting for uncertainty in income taxes. The tax effects from an uncertain tax position can be recognized in the financial statements, only if the position is more likely than not to be sustained on audit, based on the technical merits of the position. There was no effect on previously reported net assets as a result of adopting this new standard.

The Organization is no longer subject to U.S. federal, state or local income tax examinations by tax authorities for the years before 2008. The Organization is not currently under examination by any taxing jurisdiction.

Donated Services - Donated services are recognized as contributions, in accordance with Accounting Standards Codification Topic 958: Not-for-Profit Entities, if the services (a) create or enhance non-financial assets or, (b) specialized skills are performed by people with those skills and would otherwise be purchased by the Organization.

Use of Estimates - The preparation of financial statements in conformity with Accounting Standards Codification Topic 275: Risks and Uncertainties, requires management to make estimates and assumptions that affect the reported amounts of assets and liabilities and disclosure of contingent assets and liabilities at the date of the financial statements and the reported amounts of revenues and expenses during the reporting period. Actual results could differ from those estimates.

Functional Allocation of Expenses - The costs of providing the various programs and other activities have been summarized on a functional basis. Accordingly, certain costs have been allocated among the program and supporting services benefited. Expenses, except for certain items accounted for on a direct allocation basis, are allocated among the program and supporting services categories based upon the estimated time expended by providers of professional and administrative services in those categories.

Advertising Expenses - Advertising costs are expensed at the time they are incurred.

Reclassifications - Certain amounts appearing in the 2008 financial statements have been reclassified to conform with the 2009 presentation. The reclassifications have no effect on reported amounts of total net assets or change in net assets as previously reported.
NOTE 1 - SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES (CONTINUED)

Prior Year Summarized Information - The financial statements include certain prior year summarized comparative information in total but not by net asset class or by functional expense break-down. Such information does not include sufficient detail to constitute a presentation in conformity with generally accepted accounting principles. Accordingly, such information should be read in conjunction with the Organization’s financial statements for the year ended December 31, 2008, from which the summarized information was derived.

Recently Issued Accounting Pronouncements - In June 2009, the Financial Accounting Standards Board (FASB) issued Statement of Financial Accounting Standards (FAS) No. 166, "The FASB Accounting Standards Codification and the Hierarchy of Generally Accepted Accounting Principles - a replacement of FAS 162." The new standard establishes only two levels of U.S. GAAP, authoritative and nonauthoritative. The FASB Accounting Standards Codification (ASC) became the single source of authoritative, nongovernmental U.S. GAAP, except for rules and interpretive releases of the SEC, which will continue to be sources of authoritative U.S. GAAP for SEC registrants. Since the new standard did not change U.S. GAAP, there was no change to the Organization’s financial statements other than to update all references to U.S. GAAP to be in conformity with the ASC.

NOTE 2 - RESTRICTIONS AND LIMITATIONS ON NET ASSET BALANCES

At December 31, 2009 and 2008, the Organization’s temporarily restricted net assets consist of the following:

<table>
<thead>
<tr>
<th>Unexpended grant revenues available for:</th>
<th>2009</th>
<th>2008</th>
</tr>
</thead>
<tbody>
<tr>
<td>Program services</td>
<td>$ 54,750</td>
<td>$ 35,000</td>
</tr>
<tr>
<td>Supporting services</td>
<td>51,100</td>
<td>50,000</td>
</tr>
<tr>
<td>Purchase of equipment</td>
<td>8,601</td>
<td>-</td>
</tr>
<tr>
<td></td>
<td>$ 114,451</td>
<td>$ 85,000</td>
</tr>
</tbody>
</table>

Net assets were released from temporary donor restrictions during the year ended December 31, 2009 by incurring expenses satisfying the restricted purposes or by occurrence of events specified by the donors as follows:

<table>
<thead>
<tr>
<th></th>
<th>2009</th>
</tr>
</thead>
<tbody>
<tr>
<td>Programs services</td>
<td>$ 84,607</td>
</tr>
<tr>
<td>Supporting services</td>
<td>900</td>
</tr>
<tr>
<td>Purchase of equipment</td>
<td>21,489</td>
</tr>
<tr>
<td></td>
<td>$ 106,996</td>
</tr>
</tbody>
</table>

The net assets were reclassified to unrestricted net assets.
NOTE 3 - PROPERTY, EQUIPMENT AND LEASEHOLD IMPROVEMENTS

Property, equipment and leasehold improvements consist of the following at December 31:

<table>
<thead>
<tr>
<th></th>
<th>2009</th>
<th>2008</th>
</tr>
</thead>
<tbody>
<tr>
<td>Furniture and fixtures</td>
<td>$238,073</td>
<td>$235,113</td>
</tr>
<tr>
<td>Equipment</td>
<td>401,423</td>
<td>401,423</td>
</tr>
<tr>
<td>Transmitter</td>
<td>186,009</td>
<td>140,998</td>
</tr>
<tr>
<td>Leasehold improvements</td>
<td>592,122</td>
<td>592,122</td>
</tr>
<tr>
<td></td>
<td>1,417,627</td>
<td>1,369,656</td>
</tr>
<tr>
<td>Less: Accumulated depreciation</td>
<td>(1,204,787)</td>
<td>(1,108,898)</td>
</tr>
<tr>
<td></td>
<td>$212,840</td>
<td>$260,758</td>
</tr>
</tbody>
</table>

NOTE 4 - OPERATING LEASE

The Organization leases office space under a non-cancelable, long-term lease expiring December 31, 2010. The monthly lease expense includes base rent plus a proportionate share of real estate taxes and operating costs incurred by the lessor. During the years ended December 31, 2009 and 2008, office lease expense of $53,364 and $52,308, respectively, were allocated between program and supporting services in the accompanying financial statements.

Estimated future minimum lease payments for the year ended December 31, 2010 is $52,800

The Organization also leases transmitter towers on short-term leases. During the years ended December 31, 2009 and 2008, transmitter rental expense was $22,751 and $16,913, respectively, and is included in program services expense in the accompanying financial statements.

NOTE 5 - LONG-TERM LOAN PAYABLE

Long-term loan payable consists of the following at December 31, 2009 and 2008:

<table>
<thead>
<tr>
<th></th>
<th>2009</th>
<th>2008</th>
</tr>
</thead>
<tbody>
<tr>
<td>Promissory note to Bremer Bank, National Association, including interest at 6.48% and maturing June 24, 2013. Collateralized by the assets acquired with the note proceeds</td>
<td>$63,092</td>
<td>$78,618</td>
</tr>
<tr>
<td>Less: Current portion</td>
<td>16,577</td>
<td>15,526</td>
</tr>
<tr>
<td>Long-term loan payable</td>
<td>$46,515</td>
<td>$63,092</td>
</tr>
</tbody>
</table>

Principal requirements on long-term loan are as follows:

<table>
<thead>
<tr>
<th>Years Ended December 31,</th>
<th>2010</th>
<th>2011</th>
<th>2012</th>
<th>2013</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>$16,577</td>
<td>17,699</td>
<td>18,893</td>
<td>9,923</td>
</tr>
<tr>
<td></td>
<td>$63,092</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
NOTE 6 - REVOLVING LINE OF CREDIT

At December 31, 2009, the Organization had a $100,000 revolving line of credit financing agreement with Bremer Bank, National Association. Interest is payable at 5%. As of December 31, 2009, there were no amounts outstanding. The line of credit is secured by a certificate of deposit held by the Organization, which matures on June 1, 2010. The line of credit matures on June 2, 2010. The Organization paid no interest expense during the year ended December 31, 2009.

NOTE 7 - COMMITMENTS AND CONTINGENCIES

Concentrations of Credit Risk - The Organization places substantially all of its cash and liquid investments with financial institutions. Cash balances may exceed federally insured limits throughout the year.

Contingencies - Substantially all support is received in the form of grants and contributions from the state and federal government, individuals, corporations and foundations; therefore, the continuation of the programs of the Organization is dependent upon future funding.

Grants require the fulfillment of certain conditions as set forth in the grant agreement. Failure to fulfill the conditions could result in the return of the funds to grantors. Although that is a possibility, the Board deems the contingency remote, since by accepting the grants and their terms, it has aligned the objectives of the Organization with the provisions of the grant.

Board Designated Cash Reserve - The Board of Directors has established a cash reserve of $120,000 to fund any future deficiencies in cash flow or unexpected cash requirements. The Board of Directors is required to review the cash reserve position on an annual basis. Any change to the cash reserve position or use of funds must be approved by the Board of Directors.

NOTE 8 - PLANNED GIVING PROGRAM

During 2004, Fresh Air, Inc. established a planned giving program through the Minneapolis Foundation. The Organization committed $20,000 to establish two separate funds; an Endowment Fund and a Donor Advised Fund. The Organization has no control over the investment, but can direct whether or not the income should be reinvested or paid to the Organization with the approval of the Minneapolis Foundation. As such, these funds are not considered assets of the Organization and, accordingly, have not been recorded in the Organization's financial statements. The gains and losses related to the investments and donor contributions are not recorded on the Organization's financial statements. Any additional contributions the Organization makes to the funds would be recorded as an expense in the year incurred.

During the years ended December 31, 2009 and 2008, there was no additional funding by the Organization to the Endowment Fund or the Donor Advised Fund. During the year ended December 31, 2009, no donor contributions were made and during the year ended December 31, 2008, $2,600 was contributed by donors to the funds. The market value of the Endowment Fund at December 31, 2009 and 2008 totaled $21,400 and $18,300, respectively. The market value of the Donor Advised Fund at December 31, 2009 and 2008 totaled $16,400 and $14,300, respectively.
NOTE 9 - MUSIC LIBRARY

Fresh Air, Inc. maintains a music library on-site. This resource includes a variety of compact discs and albums, approximately 47,800 and 50,700 at December 31, 2009 and 2008, respectively. The cost of compact discs and albums purchased and fair value of compact discs or albums donated is recorded as in-kind contributions and program services expense in the year these items are acquired.

NOTE 10 - DONATED MATERIALS AND SERVICES

Significant services and materials are donated to the Organization by various individuals and organizations. Donated materials and services are recorded at fair market value at the date of donation. In addition, the Organization receives significant amounts of donated services related to its radio station operations. Approximately 31,480 and 29,810 hours of donated services were received in 2009 and 2008, respectively, but were not recognized in the financial statements because they did not meet the criteria for recognition under Accounting Standards Codification Topic 958: Not-for-Profit Entities. Donated materials and services recognized in the statements as revenue and expense included the following:

<table>
<thead>
<tr>
<th></th>
<th>2009</th>
<th>2008</th>
</tr>
</thead>
<tbody>
<tr>
<td>Programming</td>
<td>$6,923</td>
<td>$9,701</td>
</tr>
<tr>
<td>Compact discs</td>
<td>$39,020</td>
<td>$36,430</td>
</tr>
<tr>
<td>Marketing</td>
<td>$92,109</td>
<td>$78,716</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>$138,052</strong></td>
<td><strong>$124,847</strong></td>
</tr>
</tbody>
</table>

NOTE 11 - SUBSEQUENT EVENTS

In preparing these financial statements, the Organization has considered events and transactions for potential disclosure through May 7, 2010 which is the date that the financial statements were available to be issued.
Form 990

Return of Organization Exempt From Income Tax

Under section 501(c), 527, or 4947(a)(1) of the Internal Revenue Code (except small lung benefit trust or private foundation)

The organization may have to use a copy of this return to satisfy state reporting requirements.

A For the 2009 calendar year, or tax year beginning and ending

B Check if applicable:

- Address change
- Name change
- Initial return
- Terminated
- Amended return
- Application pending

Name of organization

FRESH AIR, INC.

Doing Business As

E Telephone number

23-7401827

F Name and address of principal officer:

JANIS LANE-EWART

1808 RIVERSIDE AVENUE

MINNEAPOLIS, MN 55454

G Gross receipts

1,270,727

H Is this a group return for affiliates?

- Yes

H Are all affiliates included?

- Yes

J Website

WWW.KFIAI.ORG

K Form of organization

- Corporation

L Year of formation

1973

M State of legal domicile

MN

Part I Summary

1 Briefly describe the organization's mission or most significant activities: TO BROADCAST INFORMATION, ARTS AND NEWS TO UNDER REPRESENTED POPULATIONS AND TO PROVIDE BROADCAST

2 Check this box if the organization discontinued its operations or disposed of more than 25% of its net assets.

3 Number of voting members of the governing body (Part VI, line 1a)

16

4 Number of independent voting members of the governing body (Part VI, line 1b)

16

5 Total number of employees (Part V, line 2a)

6

6 Total number of volunteers (estimate if necessary)

383

7a Total gross unrelated business revenue from Part VIII, column (C), line 12

0

7b Net unrelated business taxable income from Form 990-T, line 34

0

Revenue

8 Contributions and grants (Part VIII, line 1h)

9 Program service revenue (Part VIII, line 2g)

10 Investment income (Part VIII, column (A), lines 3, 4, and 7d)

12 Total revenue - add lines 8 through 11 (must equal Part VIII, column (A), line 12)

1,122,517

13 Grants and similar amounts paid (Part IX, column (A), lines 1-3)

14 Benefits paid to or for members (Part IX, column (A), line 4)

15 Salaries, other compensation, employee benefits (Part IX, column (A), lines 5-10)

16a Professional fundraising fees (Part IX, column (A), line 11e)

16b Total fundraising expenses (Part IX, column (D), line 25)

223,613

17 Other expenses (Part IX, column (A), lines 11a-11d, 11f-24f)

18 Total expenses. Add lines 13-17 (must equal Part IX, column (A), line 25)

1,179,877

19 Revenue less expenses. Subtract line 18 from line 12

51,140

Expenses

20 Total assets (Part X, line 16)

660,090

21 Total liabilities (Part X, line 26)

113,868

22 Net assets or fund balances. Subtract line 21 from line 20

546,222

Part II Signature Block

Under penalties of perjury, I declare that I have examined this return, including accompanying schedules and statements, and to the best of my knowledge and belief, it is true, correct, and complete. Declaration of preparer (other than officer) is based on all information of which preparer has any knowledge.

Signature of officer

JANIS LANE-EWART, EXECUTIVE DIRECTOR

Type or print name and title

Date

Preparer's signature

LHA

Preparer's identifying number (see instructions)

EIN

Phone no.

May the IRS discuss this return with the preparer shown above? (see instructions)

Yes

No

Form 990 (2009)

SEE SCHEDULE O FOR ORGANIZATION MISSION STATEMENT CONTINUATION
Application for Extension of Time To File an Exempt Organization Return

File a separate application for each return.

- If you are filing for an Automatic 3-Month Extension, complete only Part I and check this box

- If you are filing for an Additional (Not Automatic) 3-Month Extension, complete only Part II (on page 2 of this form).

Do not complete Part II unless you have already been granted an automatic 3-month extension on a previously filed Form 8868.

Part I  Automatic 3-Month Extension of Time. Only submit original (no copies needed).

A corporation required to file Form 990-T and requesting an automatic 6-month extension - check this box and complete Part I only.

All other corporations (including 1120-C filers), partnerships, REMICs, and trusts must use Form 7004 to request an extension of time to file income tax returns.

Electronic Filing (e-file). Generally, you can electronically file Form 8868 if you want a 3-month automatic extension of time to file one of the returns noted below (6 months for a corporation required to file Form 990-T). However, you cannot file Form 8868 electronically if (1) you want the additional (not automatic) 3-month extension or (2) you file Forms 990-BL, 6069, or 8870, group returns, or a composite or consolidated Form 990-T. Instead, you must submit the fully completed and signed page 2 (Part II) of Form 8868. For more details on the electronic filing of this form, visit www.irs.gov/efile and click on e-file for Charities & Nonprofits.

Type or print

Name of Exempt Organization

FRESH AIR, INC.

Employer identification number

23-7401827

Number, street, and room or suite no. If a P.O. box, see instructions.

1808 RIVERSIDE AVENUE

City, town or post office, state, and ZIP code. For a foreign address, see instructions.

MINNEAPOLIS, MN 55454

Check type of return to be filed (file a separate application for each return):

Form 990

Form 990-T (corporation)

Form 4720

Form 990-BL

Form 990-T (sec. 401(a) or 408(a) trust)

Form 5227

Form 990-EZ

Form 990-T (trust other than above)

Form 6069

Form 990-PF

Form 1041-A

Form 8870

JANIS LANE-EWART

Telephone No. 612-341-3144 FAX No.

If the organization does not have an office or place of business in the United States, check this box.

If this is for a Group Return, enter the organization's four digit Group Exemption Number (GEN). If this is for the whole group, check this box. If it is for part of the group, check this box and attach a list with the names and EINs of all members the extension will cover.

I request an automatic 3-month (6-months for a corporation required to file Form 990-T) extension of time until AUGUST 15, 2010, to file the exempt organization return for the organization named above. The extension is for the organization's return for:

- X calendar year 2009 or

- tax year beginning , and ending .

2 If this tax year is for less than 12 months, check reason:

- Initial return

- Final return

- Change in accounting period

3a If this application is for Form 990-BL, 990-PF, 990-T, 4720, or 6069, enter the tentative tax, less any nonrefundable credits. See instructions.

3a $

b If this application is for Form 990-PF or 990-T, enter any refundable credits and estimated tax payments made. Include any prior year overpayment allowed as a credit.

3b $

c Balance Due. Subtract line 3b from line 3a. Include your payment with this form, or, if required, deposit with FTD coupon or, if required, by using EFTPS (Electronic Federal Tax Payment System).

3c $ N/A

Caution. If you are going to make an electronic fund withdrawal with this Form 8868, see Form 8453-EO and Form 8879-EO for payment instructions.

LHA For Privacy Act and Paperwork Reduction Act Notice, see Instructions.
### Part III: Statement of Program Service Accomplishments

1. Briefly describe the organization’s mission: SEE SCHEDULE O FOR CONTINUATION
   KFAI IS A VOLUNTEER-BASED COMMUNITY RADIO STATION THAT EXISTS TO
   BROADCAST INFORMATION, ARTS AND ENTERTAINMENT PROGRAMMING FOR A TWIN
   CITIES AUDIENCE OF DIVERSE RACIAL, SOCIAL AND ECONOMIC BACKGROUNDS. BY
   PROVIDING A VOICE FOR PEOPLEignored OR MISREPRESENTED BY MAINSTREAM

2. Did the organization undertake any significant program services during the year which were not listed on
   the prior Form 990 or 990-EZ?
   □ Yes □ No

   If "Yes," describe these new services on Schedule O.

3. Did the organization cease conducting, or make significant changes in how it conducts, any program services?
   □ Yes □ No

   If "Yes," describe these changes on Schedule O.

4. Describe the exempt purpose achievements for each of the organization's three largest program services by expenses.
   Section 501(c)(3) and 501(c)(4) organizations and section 4947(a)(1) trusts are required to report the amount of grants and
   allocations to others, the total expenses, and revenue, if any, for each program service reported.

   SEE SCHEDULE O FOR CONTINUATION(S)

<table>
<thead>
<tr>
<th>4a</th>
<th>Code:</th>
<th>Expenses $ 578,565. including grants of $</th>
<th>Revenue $ 304,993.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>PROGRAMMING/PRODUCTION: FRESH AIR, INC. (KFAI) PROVIDES THE FOLLOWING</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>RADIO SERVICES: NEWS AND PUBLIC AFFAIRS WITH IN-DEPTH COVERAGE OF LOCAL</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>NEWS AND PUBLIC AFFAIRS; FORUMS FOR DISCUSSION OF COMMUNITY ISSUES;</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>THIRD WORLD AND OTHER INTERNATIONAL NEWS AND DIVERSE PERSPECTIVES;</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>CULTURE AND ENTERTAINMENT FROM A WIDE DIVERSITY OF CULTURES;</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>PERFORMANCES BY RESIDENT ARTISTS; AND PROMOTION AND COVERAGE OF LOCAL</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>COMMUNITY EVENTS.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

THE STATION'S CURRENT PROGRAM SCHEDULE FEATURES SHOWS BY WOMEN AND MEN
FROM MANY CULTURAL AND ECONOMIC BACKGROUNDS, INCLUDING PROGRAMS WHICH
ARE BROADCAST IN TWELVE DIFFERENT LANGUAGES: Hmong (White and Blue),
Cambodian, Tigrenian, Vietnamese, Somali, Oromo, Filipino, English,

<table>
<thead>
<tr>
<th>4b</th>
<th>Code:</th>
<th>Expenses $ 260,077. including grants of $</th>
<th>Revenue $ 15,604.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>BROADCASTING: KFAI'S PROGRAMS ARE SCHEDULED BY THE STATION'S PROGRAM</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>DIRECTOR WHO WORKS WITH AN ADVISORY VOLUNTEER PROGRAM COMMITTEE.</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>PROGRAMS ARE CHOSEN ACCORDING TO COMMUNITY NEED AND APPROPRIATE</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>FIT WITH THE STATION'S PROGRAMMING MISSION. KFAI PAYS INTERCONNECTION</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>FEES TO NPR FOR THE PUBLIC RADIO SATELLITE SYSTEM. THE STATION ALSO</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>RECEIVES PROGRAMMING FROM PACIFICA ON THE KU BAND, ALTHOUGH THE</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>STATION DOES NOT PAY AN INTERCONNECT FEE FOR THIS SERVICE. KFAI PAYS</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>PACIFICA AND PUBLIC</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>RADIO INTERNATIONAL AN AFFILIATE FEE IN ORDER TO RECEIVE &quot;DEMOCRACY</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>NOW&quot; AND ASSORTED SPECIAL PROGRAMMING.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>4c</th>
<th>Code:</th>
<th>Expenses $ 155,343. including grants of $</th>
<th>Revenue $ 276,510.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>PROGRAM INFORMATION AND PROMOTION:</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>4d</th>
<th>Other program services. (Describe in Schedule O.)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>(Expenses $</td>
</tr>
</tbody>
</table>

| 4e  | Total program service expenses | $ 993,985. |

---

Form 990 (2009)
**Part IV | Checklist of Required Schedules**

<table>
<thead>
<tr>
<th></th>
<th>Yes</th>
<th>No</th>
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<tr>
<td>1</td>
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</tbody>
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1. Is the organization described in section 501(c)(3) or 4947(a)(1) (other than a private foundation)?
   - If "Yes," complete Schedule A

2. Is the organization required to complete Schedule B, Schedule of Contributors?

3. Did the organization engage in direct or indirect political campaign activities on behalf of or in opposition to candidates for public office? If "Yes," complete Schedule C, Part I

4. Section 501(c)(3) organizations. Did the organization engage in lobbying activities? If "Yes," complete Schedule C, Part II

5. Section 501(c)(4), 501(c)(5), and 501(c)(6) organizations. Is the organization subject to the section 6033(e) notice and reporting requirement and proxy tax? If "Yes," complete Schedule C, Part III

6. Did the organization maintain any donor advised funds or any similar funds or accounts where donors have the right to provide advice on the distribution or investment of amounts in such funds or accounts? If "Yes," complete Schedule D, Part I

7. Did the organization receive or hold a conservation easement, including easements to preserve open space, the environment, historic land areas, or historic structures? If "Yes," complete Schedule D, Part II

8. Did the organization maintain collections of works of art, historical treasures, or other similar assets? If "Yes," complete Schedule D, Part III

9. Did the organization report an amount in Part X, line 21; serve as a custodian for amounts not listed in Part X; or provide credit counseling, debt management, credit repair, or debt negotiation services? If "Yes," complete Schedule D, Part IV

10. Did the organization, directly or through a related organization, hold assets in term, permanent, or quasi-endowments? If "Yes," complete Schedule D, Part V

11. Is the organization's answer to any of the following questions "Yes"? If so, complete Schedule D, Parts VI, VII, VIII, IX, or X as applicable
   - Did the organization report an amount for land, buildings, and equipment in Part X, line 10? If "Yes," complete Schedule D, Part VI
   - Did the organization report an amount for investments - other securities in Part X, line 12 that is 5% or more of its total assets reported in Part X, line 16? If "Yes," complete Schedule D, Part VII
   - Did the organization report an amount for investments - program related in Part X, line 13 that is 5% or more of its total assets reported in Part X, line 16? If "Yes," complete Schedule D, Part VIII
   - Did the organization report an amount for other assets in Part X, line 15 that is 5% or more of its total assets reported in Part X, line 16? If "Yes," complete Schedule D, Part IX
   - Did the organization report an amount for other liabilities in Part X, line 25? If "Yes," complete Schedule D, Part X
   - Did the organization's separate or consolidated financial statements for the tax year include a footnote that addresses the organization's liability for uncertain tax positions under FIN 48? If "Yes," complete Schedule D, Part X

12. Did the organization obtain separate, independent audited financial statements for the tax year? If "Yes," complete Schedule D, Parts XI, XII, and XIII.

12A Was the organization included in consolidated, independent audited financial statements for the tax year? If "Yes," completing Schedule D, Parts XI, XII, and XIII is optional

13. Is the organization a school as described in section 170(b)(1)(A)(ii)? If "Yes," complete Schedule E

14a Did the organization maintain an office, employees, or agents outside the United States?
   - b Did the organization have aggregate revenues or expenses of more than $10,000 from grantmaking, fundraising, business, and program service activities outside the United States?

15. Did the organization report on Part IX, column (A), line 3, more than $5,000 of grants or assistance to any organization or entity located outside the United States? If "Yes," complete Schedule F, Part I

16. Did the organization report on Part IX, column (A), line 3, more than $5,000 of aggregate grants or assistance to individuals located outside the United States? If "Yes," complete Schedule F, Part III

17. Did the organization report a total of more than $15,000 of expenses for professional fundraising services on Part IX, column (A), lines 6 and 11e? If "Yes," complete Schedule G, Part I

18. Did the organization report more than $15,000 total of fundraising event gross income and contributions on Part VIII, lines 1c and 8a? If "Yes," complete Schedule G, Part II

19. Did the organization report more than $15,000 of gross income from gaming activities on Part VIII, line 9a? If "Yes," complete Schedule G, Part III

20. Did the organization operate one or more hospitals? If "Yes," complete Schedule H
<table>
<thead>
<tr>
<th>Section 501(c)(3) and 501(c)(4) organizations. Did the organization engage in an excess benefit transaction with a disqualified person during the year? If &quot;Yes,&quot; complete Schedule L, Part I.</th>
</tr>
</thead>
<tbody>
<tr>
<td>a. A current or former officer, director, trustee, or key employee? If &quot;Yes,&quot; complete Schedule L, Part IV.</td>
</tr>
<tr>
<td>b. A family member of a current or former officer, director, trustee, or key employee? If &quot;Yes,&quot; complete Schedule L, Part IV.</td>
</tr>
<tr>
<td>c. An entity of which a current or former officer, director, trustee, or key employee of the organization (or a family member) was an officer, director, trustee, or direct or indirect owner? If &quot;Yes,&quot; complete Schedule L, Part IV.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Did the organization receive more than $25,000 in non-cash contributions? If &quot;Yes,&quot; complete Schedule M.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Did the organization receive contributions of art, historical treasures, or other similar assets, or qualified conservation contributions? If &quot;Yes,&quot; complete Schedule M.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Did the organization liquidate, terminate, or dissolve and cease operations?</th>
</tr>
</thead>
<tbody>
<tr>
<td>If &quot;Yes,&quot; complete Schedule N, Part I.</td>
</tr>
</tbody>
</table>

| Did the organization own 100% of an entity disregarded as separate from the organization under Regulations sections 301.7701-2 and 301.7701-3? If "Yes," complete Schedule R, Part I. |

<table>
<thead>
<tr>
<th>Was the organization related to any tax-exempt or taxable entity?</th>
</tr>
</thead>
<tbody>
<tr>
<td>If &quot;Yes,&quot; complete Schedule R, Parts II, III, IV, and V, line 1.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Is any related organization a controlled entity within the meaning of section 512(b)(13)?</th>
</tr>
</thead>
<tbody>
<tr>
<td>If &quot;Yes,&quot; complete Schedule R, Part V, line 2.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Section 501(c)(3) organizations. Did the organization make any transfers to an exempt non-charitable related organization?</th>
</tr>
</thead>
<tbody>
<tr>
<td>If &quot;Yes,&quot; complete Schedule R, Part V, line 2.</td>
</tr>
</tbody>
</table>

| Did the organization conduct more than 5% of its activities through an entity that is not a related organization and that is treated as a partnership for federal income tax purposes? If "Yes," complete Schedule R, Part VI. |

<table>
<thead>
<tr>
<th>Did the organization complete Schedule O and provide explanations in Schedule O for Part VI, lines 11 and 19?</th>
</tr>
</thead>
</table>

**Note.** All Form 990 filers are required to complete Schedule O.
### Part V  Statements Regarding Other IRS Filings and Tax Compliance

| 1a | Enter the number reported in Box 3 of Form 1096, Annual Summary and Transmittal of U.S. Information Returns. Enter -0- if not applicable | 17 | Yes | No |
| 1b | Enter the number of Forms W-2G included in line 1a. Enter -0- if not applicable | 0 | Yes | No |
| 1c | Did the organization comply with backup withholding rules for reportable payments to vendors and reportable gaming (gambling) winnings to prize winners? | | Yes | No |
| 2a | Enter the number of employees reported on Form W-3, Transmittal of Wage and Tax Statements, filed for the calendar year ending with or within the year covered by this return | 6 | Yes | No |
| 2b | If at least one is reported on line 2a, did the organization file all required federal employment tax returns? | X | Yes | No |
| 3a | Did the organization have unrelated business gross income of $1,000 or more during the year covered by this return? | X | Yes | No |
| 3b | If "Yes," has it filed a Form 990-T for this year? If "No," provide an explanation in Schedule O | | Yes | No |
| 4a | At any time during the calendar year, did the organization have an interest in, or a signature or other authority over, a financial account in a foreign country (such as a bank account, securities account, or other financial account)? | X | Yes | No |
| 4b | If "Yes," enter the name of the foreign country: | | Yes | No |

See the instructions for exceptions and filing requirements for Form TD F 90-22.1, Report of Foreign Bank and Financial Accounts.

| 5a | Was the organization a party to a prohibited tax shelter transaction at any time during the tax year? | X | Yes | No |
| 5b | Did any taxable party notify the organization that it was a party to a prohibited tax shelter transaction? | X | Yes | No |
| 5c | If "Yes," to line 5a or 5b, did the organization file Form 8886-T, Disclosure by Tax-Exempt Entity Regarding Prohibited Tax Shelter Transaction? | | Yes | No |
| 6a | Does the organization have annual gross receipts that are normally greater than $100,000, and did the organization solicit any contributions that were not tax deductible? | X | Yes | No |
| 6b | If "Yes," did the organization include with every solicitation an express statement that such contributions or gifts were not tax deductible? | | Yes | No |

7  **Organizations that may receive deductible contributions under section 170(c).**

| 7a | Did the organization receive a payment in excess of $75 made partly as a contribution and partly for goods and services provided to the payor? | X | Yes | No |
| 7b | Did the organization notify the donor of the value of the goods or services provided? | X | Yes | No |
| 7c | Did the organization sell, exchange, or otherwise dispose of tangible personal property for which it was required to file Form 8282? | | Yes | No |
| 7d | If "Yes," indicate the number of Forms 8282 filed during the year | | Yes | No |
| 7e | Did the organization, during the year, receive any funds, directly or indirectly, to pay premiums on a personal benefit contract? | | X | Yes | No |
| 7f | Did the organization, during the year, pay premiums, directly or indirectly, on a personal benefit contract? | | | X | Yes | No |
| 7g | For all contributions of qualified intellectual property, did the organization file Form 8899 as required? | | | X | Yes | No |
| 7h | For contributions of cars, boats, airplanes, and other vehicles, did the organization file a Form 1098-C as required? | | | X | Yes | No |

8  **Sponsoring organizations maintaining donor advised funds and section 509(a)(8) supporting organizations.** Did the supporting organization, or a donor advised fund maintained by a sponsoring organization, have excess business holdings at any time during the year?

9  **Sponsoring organizations maintaining donor advised funds.**

| 9a | Did the organization make any taxable distributions under section 4966? | | | Yes | No |
| 9b | Did the organization make a distribution to a donor, donor advisor, or related person? | | | Yes | No |

10  **Section 501(c)(7) organizations.** Enter:

| 10a | Initiation fees and capital contributions included on Part VIII, line 12 | | Yes | No |
| 10b | Gross receipts, included on Form 990, Part VIII, line 12, for public use of club facilities | | Yes | No |

11  **Section 501(c)(12) organizations.** Enter:

| 11a | Gross income from members or shareholders | | | Yes | No |
| 11b | Gross income from other sources (Do not net amounts due or paid to other sources against amounts due or received from them.) | | | Yes | No |

12a  **Section 4947(a)(1) non-exempt charitable trusts.** Is the organization filing Form 990 in lieu of Form 1041?

| 12b | If "Yes," enter the amount of tax-exempt interest received or accrued during the year | | | Yes | No |
### Section A. Governing Body and Management

<table>
<thead>
<tr>
<th>Question</th>
<th>Yes</th>
<th>No</th>
</tr>
</thead>
<tbody>
<tr>
<td>1a. Enter the number of voting members of the governing body</td>
<td></td>
<td>16</td>
</tr>
<tr>
<td>1b. Enter the number of voting members that are independent</td>
<td></td>
<td>16</td>
</tr>
<tr>
<td>2. Did any officer, director, trustee, or key employee have a family relationship or a business relationship with any other officer, director, trustee, or key employee?</td>
<td>2</td>
<td>X</td>
</tr>
<tr>
<td>3. Did the organization delegate control over management duties customarily performed by or under the direct supervision of directors, trustees, or key employees to a management company or other person?</td>
<td>3</td>
<td>X</td>
</tr>
<tr>
<td>4. Did the organization make any significant changes to its organizational documents since the prior Form 990 was filed?</td>
<td>4</td>
<td>X</td>
</tr>
<tr>
<td>5. Did the organization become aware during the year of a material diversion of the organization's assets?</td>
<td>5</td>
<td>X</td>
</tr>
<tr>
<td>6. Does the organization have members or stockholders?</td>
<td></td>
<td>X</td>
</tr>
<tr>
<td>7a. Does the organization have members, stockholders, or other persons who may elect one or more members of the governing body?</td>
<td>7a</td>
<td>X</td>
</tr>
<tr>
<td>7b. Are any decisions of the governing body subject to approval by members, stockholders, or other persons?</td>
<td>7b</td>
<td>X</td>
</tr>
<tr>
<td>8. Did the organization contemporaneously document the meetings held or written actions undertaken during the year by the following:</td>
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<tr>
<td>a. The governing body?</td>
<td></td>
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</tr>
<tr>
<td>b. Each committee with authority to act on behalf of the governing body?</td>
<td>8a</td>
<td>X</td>
</tr>
<tr>
<td>9. Is there any officer, director, trustee, or key employee listed in Part VII, Section A, who cannot be reached at the organization's mailing address?</td>
<td>9</td>
<td>X</td>
</tr>
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### Section B. Policies

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<thead>
<tr>
<th>Question</th>
<th>Yes</th>
<th>No</th>
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<tbody>
<tr>
<td>10a. Does the organization have local chapters, branches, or affiliates?</td>
<td>10a</td>
<td>X</td>
</tr>
<tr>
<td>10b. If &quot;Yes,&quot; does the organization have written policies and procedures governing the activities of such chapters, affiliates, and branches to ensure their operations are consistent with those of the organization?</td>
<td>10b</td>
<td></td>
</tr>
<tr>
<td>11. Has the organization provided a copy of this Form 990 to all members of its governing body before filing the form?</td>
<td>11</td>
<td>X</td>
</tr>
<tr>
<td>11A. Describe in Schedule O the process, if any, used by the organization to review this Form 990.</td>
<td>11A</td>
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</tr>
<tr>
<td>12a. Does the organization have a written conflict of interest policy? If &quot;No,&quot; go to line 13</td>
<td>12a</td>
<td>X</td>
</tr>
<tr>
<td>12b. Are officers, directors or trustees, and key employees required to disclose annually interests that could give rise to conflicts?</td>
<td>12b</td>
<td>X</td>
</tr>
<tr>
<td>12c. Does the organization regularly and consistently monitor and enforce compliance with the policy? If &quot;Yes,&quot; describe in Schedule O how this is done</td>
<td>12c</td>
<td>X</td>
</tr>
<tr>
<td>13. Does the organization have a written whistleblower policy?</td>
<td>13</td>
<td>X</td>
</tr>
<tr>
<td>14. Does the organization have a written document retention and destruction policy?</td>
<td>14</td>
<td>X</td>
</tr>
<tr>
<td>15a. The organization's CEO, Executive Director, or top management official</td>
<td>15a</td>
<td>X</td>
</tr>
<tr>
<td>15b. Other officers or key employees of the organization</td>
<td>15b</td>
<td>X</td>
</tr>
<tr>
<td>16a. Did the organization invest in, contribute assets to, or participate in a joint venture or similar arrangement with a taxable entity during the year?</td>
<td>16a</td>
<td>X</td>
</tr>
<tr>
<td>16b. If &quot;Yes,&quot; has the organization adopted a written policy or procedure requiring the organization to evaluate its participation in joint venture arrangements under applicable federal tax law, and taken steps to safeguard the organization's exempt status with respect to such arrangements?</td>
<td>16b</td>
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### Section C. Disclosure

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<tr>
<th>Question</th>
<th>Yes</th>
<th>No</th>
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<tr>
<td>17. List the states with which a copy of this Form 990 is required to be filed</td>
<td></td>
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</tr>
<tr>
<td>18. Section 6104 requires an organization to make its Forms 1023 (or 1024 if applicable), 990, and 990-T (501(c)(3)s only) available for public inspection. Indicate how you make these available. Check all that apply.</td>
<td></td>
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<tr>
<td>a. Own website</td>
<td>X</td>
<td></td>
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<tr>
<td>b. Another's website</td>
<td></td>
<td></td>
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<tr>
<td>c. Upon request</td>
<td></td>
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<tr>
<td>19. Describe in Schedule O whether (and if so, how), the organization makes its governing documents, conflict of interest policy, and financial statements available to the public.</td>
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<td>20. State the name, physical address, and telephone number of the person who possesses the books and records of the organization:</td>
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</tr>
<tr>
<td></td>
<td>JANIS LANE-EWART - 612-341-3144</td>
<td></td>
</tr>
<tr>
<td></td>
<td>1808 RIVERSIDE AVENUE, MINNEAPOLIS, MN 55454</td>
<td></td>
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## Part VII Compensation of Officers, Directors, Trustees, Key Employees, Highest Compensated Employees, and Independent Contractors

### Section A. Officers, Directors, Trustees, Key Employees, and Highest Compensated Employees

1a Complete this table for all persons required to be listed. Report compensation for the calendar year ending with or within the organization's tax year. Use Schedule J-2 if additional space is needed.

- List all of the organization's current officers, directors, trustees (whether individuals or organizations), regardless of amount of compensation. Enter 0 in columns (D), (E), and (F) if no compensation was paid.
- List all of the organization’s key employees. See instructions for definition of "key employee."
- List the organization's five current highest compensated employees (other than an officer, director, trustee, or key employee) who received reportable compensation (Box 5 of Form W-2 and/or Box 7 of Form 1099-MISC) of more than $100,000 from the organization and any related organizations.
- List all of the organization’s former officers, key employees, and highest compensated employees who received more than $100,000 of reportable compensation from the organization and any related organizations.
- List all of the organization’s former directors or trustees that received, in the capacity as a former director or trustee of the organization, more than $10,000 of reportable compensation from the organization and any related organizations.

List persons in the following order: individual trustees or directors; institutional trustees; officers; key employees; highest compensated employees; and former such persons.

Check this box if the organization did not compensate any current officer, director, or trustee.

<table>
<thead>
<tr>
<th>(A) Name and Title</th>
<th>(B) Average hours per week</th>
<th>(C) Position</th>
<th>(D) Reportable compensation from the organization (W-2/1099-MISC)</th>
<th>(E) Reportable compensation from related organizations (W-2/1099-MISC)</th>
<th>(F) Estimated amount of other compensation from the organization and related organizations</th>
</tr>
</thead>
<tbody>
<tr>
<td>MARGARET BROOKE ANTHONY BOARD MEMBER</td>
<td>1.00 X</td>
<td></td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>ALAN CARLSON BOARD MEMBER</td>
<td>1.00 X</td>
<td></td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>JEREMY NICHOLS BOARD MEMBER/TREAS/PRES</td>
<td>1.00 X X</td>
<td></td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>JOHN SLADE BOARD MEMBER</td>
<td>1.00 X</td>
<td></td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>JEANNE LAKSO BOARD MEMBER</td>
<td>1.00 X</td>
<td></td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>CHRIS MORTON BOARD MEMBER/TREAS</td>
<td>1.00 X X</td>
<td></td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>AHMED NAUMAAN BOARD MEMBER</td>
<td>1.00 X</td>
<td></td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>RHIANA YAZZIE BOARD MEMBER</td>
<td>1.00 X</td>
<td></td>
<td>0</td>
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</tr>
<tr>
<td>JEFFREY ARONEN BOARD MEMBER</td>
<td>1.00 X</td>
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</tr>
<tr>
<td>WALTER LEVESQUE BOARD MEMBER</td>
<td>1.00 X</td>
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</tr>
<tr>
<td>JAMES OCKULY BOARD MEMBER</td>
<td>1.00 X</td>
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<tr>
<td>JEFFREY BRAGG BOARD MEMBER</td>
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<tr>
<td>KRIST LYNCH BOARD MEMBER</td>
<td>1.00 X</td>
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<tr>
<td>RON THUMS BOARD MEMBER</td>
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<tr>
<td>DOUG DE MILLE BOARD MEMBER</td>
<td>1.00 X</td>
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</tr>
<tr>
<td>SHANNA GRATTAN BOARD MEMBER</td>
<td>1.00 X</td>
<td></td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>JANIS LANE- EWART EXECUTIVE DIRECTOR</td>
<td>40.00 X</td>
<td></td>
<td>63,398</td>
<td>0</td>
<td>10,000</td>
</tr>
</tbody>
</table>
### Part VII  Officers, Directors, Trustees, Key Employees, and Highest Compensated Employees (continued)

<table>
<thead>
<tr>
<th>(A) Name and title</th>
<th>(B) Average hours per week</th>
<th>(C) Position (check all that apply)</th>
<th>(D) Reportable compensation from the organization (W-2/1099-MISC)</th>
<th>(E) Reportable compensation from related organizations (W-2/1099-MISC)</th>
<th>(F) Estimated amount of other compensation from the organization and related organizations</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>Individual trustee or director</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Institutional trustee</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Other</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Key employee</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Highest compensated employee</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

1b Total .......................................................... ➤ 63,398.  0. 10,000.  

2 Total number of individuals (including but not limited to those listed above) who received more than $100,000 in reportable compensation from the organization ➤ 0

3 Did the organization list any former officer, director or trustee, key employee, or highest compensated employee on line 1a? If "Yes," complete Schedule J for such individual ➤ 3 X

4 For any individual listed on line 1a, is the sum of reportable compensation and other compensation from the organization and related organizations greater than $150,000? If "Yes," complete Schedule J for such individual ➤ 4 X

5 Did anyone listed on line 1a receive or accrue compensation from any unrelated organization for services rendered to the organization? If "Yes," complete Schedule J for such person ➤ 5 X

### Section B. Independent Contractors

1 Complete this table for your five highest compensated independent contractors that received more than $100,000 of compensation from the organization. NONE

<table>
<thead>
<tr>
<th>(A) Name and business address</th>
<th>(B) Description of services</th>
<th>(C) Compensation</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

2 Total number of independent contractors (including but not limited to those listed above) who received more than $100,000 in compensation from the organization ➤ 0
## Part VIII | Statement of Revenue

<table>
<thead>
<tr>
<th>Contributions, gifts, grants and other similar amounts</th>
<th>(A) Total revenue</th>
<th>(B) Related or exempt function revenue</th>
<th>(C) Unrelated business revenue</th>
<th>(D) Revenue excluded from tax under sections 512, 513, or 514</th>
</tr>
</thead>
<tbody>
<tr>
<td>1a Federated campaigns</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1b Membership dues</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1c Fundraising events</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1d Related organizations</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1e Government grants (contributions)</td>
<td>86,895.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1f All other contributions, gifts, grants, and similar amounts not included above</td>
<td>553,741.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1g Noncash contributions included in lines 1a-1f</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1h Total. Add lines 1a-1f</td>
<td></td>
<td></td>
<td>640,636.</td>
<td></td>
</tr>
<tr>
<td>Contributions, gifts, grants and other similar amounts</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Program Service Revenue</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2b</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2c</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2d</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2e</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2f All other program service revenue</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2g Total. Add lines 2a-2f</td>
<td></td>
<td></td>
<td>597,107.</td>
<td></td>
</tr>
<tr>
<td>Other Revenue</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3 Investment income (including dividends, interest, and other similar amounts)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4 Income from investment of tax-exempt bond proceeds</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5 Royalties</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>6a Gross Rents</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>6b Less: rental expenses</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>6c Rental income or (loss)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>6d Net rental income or (loss)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>7a Gross amount from sales of assets other than inventory</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>7b Less: cost or other basis and sales expenses</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>7c Gain or (loss)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>7d Net gain or (loss)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Other Revenue</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>8a Gross income from fundraising events (not including contributions reported on line 1c). See Part IV, line 18</td>
<td></td>
<td>17,924.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>8b Less: direct expenses</td>
<td></td>
<td></td>
<td>751.</td>
<td></td>
</tr>
<tr>
<td>8c Net income or (loss) from fundraising events</td>
<td></td>
<td></td>
<td>17,173.</td>
<td>17,173.</td>
</tr>
<tr>
<td>9a Gross income from gaming activities. See Part IV, line 19</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>9b Less: direct expenses</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>9c Net income or (loss) from gaming activities</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>10a Gross sales of inventory, less returns and allowances</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>10b Less: cost of goods sold</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>10c Net income or (loss) from sales of inventory</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

---

**Miscellaneous Revenue**

<table>
<thead>
<tr>
<th>Miscellaneous Revenue</th>
<th>Business Code</th>
<th>(A) Total revenue</th>
<th>(B) Related or exempt function revenue</th>
<th>(C) Unrelated business revenue</th>
<th>(D) Revenue excluded from tax under sections 512, 513, or 514</th>
</tr>
</thead>
<tbody>
<tr>
<td>11a MISCELLANEOUS</td>
<td>515100</td>
<td>14,940.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>11b</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>11c</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>11d All other revenue</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>11e Total. Add lines 11a-11d</td>
<td></td>
<td></td>
<td>14,940.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>12 Total. Add lines 11a-12</td>
<td></td>
<td></td>
<td>1,269,976.</td>
<td>597,107.</td>
<td>0. 32,233.</td>
</tr>
</tbody>
</table>
## Part IX Statement of Functional Expenses

Section 501(c)(3) and 501(c)(4) organizations must complete all columns.

All other organizations must complete column (A) but are not required to complete columns (B), (C), and (D).

<table>
<thead>
<tr>
<th>Do not include amounts reported on lines 6b, 7b, 8b, 9b, and 10b of Part VIII.</th>
<th>(A) Total expenses</th>
<th>(B) Program service expenses</th>
<th>(C) Management and general expenses</th>
<th>(D) Fundraising expenses</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 Grants and other assistance to governments and organizations in the U.S. See Part IV, line 21</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2 Grants and other assistance to individuals in the U.S. See Part IV, line 22</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3 Grants and other assistance to governments, organizations, and individuals outside the U.S. See Part IV, lines 15 and 16</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4 Benefits paid to or for members</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5 Compensation of current officers, directors, trustees, and key employees</td>
<td>73,398</td>
<td>22,020</td>
<td>25,689</td>
<td>25,689</td>
</tr>
<tr>
<td>6 Compensation not included above, to disqualified persons (as defined under section 4958(f)(1)) and persons described in section 4958(c)(3)(B)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>7 Other salaries and wages</td>
<td>156,106</td>
<td>102,686</td>
<td></td>
<td>53,420</td>
</tr>
<tr>
<td>8 Pension plan contributions (include section 401(k) and section 403(b) employer contributions)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>9 Other employee benefits</td>
<td>27,042</td>
<td>15,179</td>
<td></td>
<td>11,863</td>
</tr>
<tr>
<td>10 Payroll taxes</td>
<td>18,102</td>
<td>10,716</td>
<td>1,428</td>
<td>5,958</td>
</tr>
<tr>
<td>11 Fees for services (non-employees):</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>a Management</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>b Legal</td>
<td>5,400</td>
<td>4,050</td>
<td>270</td>
<td>1,080</td>
</tr>
<tr>
<td>c Accounting</td>
<td>14,960</td>
<td>11,220</td>
<td>748</td>
<td>2,992</td>
</tr>
<tr>
<td>d Lobbying</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>e Professional fundraising services. See Part IV, line 17</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>f Investment management fees</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>g Other</td>
<td>136,015</td>
<td>80,945</td>
<td>5,473</td>
<td>49,597</td>
</tr>
<tr>
<td>12 Advertising and promotion</td>
<td>361,466</td>
<td>360,779</td>
<td>79</td>
<td>608</td>
</tr>
<tr>
<td>13 Office expenses</td>
<td>89,239</td>
<td>72,620</td>
<td>1,894</td>
<td>14,725</td>
</tr>
<tr>
<td>14 Information technology</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>15 Royalties</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>16 Occupancy</td>
<td>73,642</td>
<td>55,232</td>
<td>3,682</td>
<td>14,728</td>
</tr>
<tr>
<td>17 Travel</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>18 Payments of travel or entertainment expenses for any federal, state, or local public officials</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>19 Conferences, conventions, and meetings</td>
<td>7,366</td>
<td>5,443</td>
<td>285</td>
<td>1,638</td>
</tr>
<tr>
<td>20 Interest</td>
<td>4,704</td>
<td></td>
<td>4,704</td>
<td></td>
</tr>
<tr>
<td>21 Payments to affiliates</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>22 Depreciation, depletion, and amortization</td>
<td>95,888</td>
<td>71,916</td>
<td>4,794</td>
<td>19,178</td>
</tr>
<tr>
<td>23 Insurance</td>
<td>19,223</td>
<td>14,416</td>
<td>961</td>
<td>3,846</td>
</tr>
<tr>
<td>24 Other expenses. Itemize expenses not covered above. (Expenses grouped together and labeled miscellaneous may not exceed 5% of total expenses shown on line 25 below.)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>a PROGRAMMING</td>
<td>126,501</td>
<td>119,475</td>
<td>6,050</td>
<td>976</td>
</tr>
<tr>
<td>b AFFILIATIONS &amp; MEMBERSHIP</td>
<td>34,236</td>
<td>22,509</td>
<td>644</td>
<td>11,083</td>
</tr>
<tr>
<td>c EQUIPMENT RENTAL/MAINTENANCE</td>
<td>32,391</td>
<td>24,601</td>
<td>1,558</td>
<td>6,232</td>
</tr>
<tr>
<td>d BAD DEBT</td>
<td>3,926</td>
<td></td>
<td>3,926</td>
<td></td>
</tr>
<tr>
<td>e MISCELLANEOUS</td>
<td>178</td>
<td>178</td>
<td></td>
<td></td>
</tr>
<tr>
<td>f All other expenses</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>25 Total functional expenses. Add lines 1 through 24f</td>
<td>1,279,783</td>
<td>993,985</td>
<td>62,185</td>
<td>223,613</td>
</tr>
<tr>
<td>26 Joint costs. Check here □ if following SOP 98-2. Complete this line only if the organization reported in column (B) joint costs from a combined educational campaign and fundraising solicitation</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Assets</td>
<td>(A) Beginning of year</td>
<td>(B) End of year</td>
<td></td>
<td></td>
</tr>
<tr>
<td>--------</td>
<td>-----------------------</td>
<td>-----------------</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1. Cash - non-interest-bearing</td>
<td>58,968</td>
<td>85,131</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2. Savings and temporary cash investments</td>
<td>203,556</td>
<td>220,000</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3. Pledges and grants receivable, net</td>
<td>79,273</td>
<td>42,910</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4. Accounts receivable, net</td>
<td>4,590</td>
<td>17,206</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5. Receivables from current and former officers, directors, trustees, key employees, and highest compensated employees. Complete Part II of Schedule L</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>6. Receivables from other disqualified persons (as defined under section 4958(f)(1)) and persons described in section 4958(c)(3)(B). Complete Part II of Schedule L</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>7. Notes and loans receivable, net</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>8. Inventories for sale or use</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>9. Prepaid expenses and deferred charges</td>
<td>48,945</td>
<td>43,959</td>
<td></td>
<td></td>
</tr>
<tr>
<td>10. Land, buildings, and equipment: cost or other basis. Complete Part VI of Schedule D</td>
<td>1,417,627</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>10b. Less: accumulated depreciation</td>
<td>1,204,787</td>
<td>260,758</td>
<td></td>
<td></td>
</tr>
<tr>
<td>11. Investments - publicly traded securities</td>
<td></td>
<td>212,840</td>
<td></td>
<td></td>
</tr>
<tr>
<td>12. Investments - other securities. See Part IV, line 11</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>13. Investments - program-related. See Part IV, line 11</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>14. Intangible assets</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>15. Other assets. See Part IV, line 11</td>
<td>4,000</td>
<td>4,000</td>
<td></td>
<td></td>
</tr>
<tr>
<td>16. Total assets. Add lines 1 through 15 (must equal line 34)</td>
<td>660,090</td>
<td>626,046</td>
<td></td>
<td></td>
</tr>
<tr>
<td>17. Accounts payable and accrued expenses</td>
<td></td>
<td>26,539</td>
<td></td>
<td></td>
</tr>
<tr>
<td>18. Grants payable</td>
<td></td>
<td>18</td>
<td></td>
<td></td>
</tr>
<tr>
<td>19. Deferred revenue</td>
<td>9,189</td>
<td>19</td>
<td></td>
<td></td>
</tr>
<tr>
<td>20. Tax-exempt bond liabilities</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>21. Escrow or custodial account liability. Complete Part IV of Schedule D</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>22. Payables to current and former officers, directors, trustees, key employees, highest compensated employees, and disqualified persons. Complete Part II of Schedule L</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>23. Secured mortgages and notes payable to unrelated third parties</td>
<td>78,618</td>
<td>63,092</td>
<td></td>
<td></td>
</tr>
<tr>
<td>24. Unsecured notes and loans payable to unrelated third parties</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>25. Other liabilities. Complete Part X of Schedule D</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>26. Total liabilities. Add lines 17 through 25</td>
<td>113,868</td>
<td>89,631</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Liabilities**

<table>
<thead>
<tr>
<th>Organizations that follow SFAS 117, check here</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>27. Unrestricted net assets</td>
<td>461,222</td>
<td>421,964</td>
</tr>
<tr>
<td>28. Temporarily restricted net assets</td>
<td>85,000</td>
<td>114,451</td>
</tr>
<tr>
<td>29. Permanently restricted net assets</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Net Assets or Fund Balances**

<table>
<thead>
<tr>
<th>Organizations that do not follow SFAS 117, check here</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>30. Capital stock or trust principal, or current funds</td>
<td></td>
<td></td>
</tr>
<tr>
<td>31. Paid-in or capital surplus, or land, building, or equipment fund</td>
<td></td>
<td></td>
</tr>
<tr>
<td>32. Retained earnings, endowment, accumulated income, or other funds</td>
<td></td>
<td></td>
</tr>
<tr>
<td>33. Total net assets or fund balances</td>
<td>546,222</td>
<td>536,415</td>
</tr>
<tr>
<td>34. Total liabilities and net assets/fund balances</td>
<td>660,090</td>
<td>626,046</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td>---</td>
<td>---</td>
</tr>
<tr>
<td>1</td>
<td>Accounting method used to prepare the Form 990:</td>
<td></td>
</tr>
<tr>
<td></td>
<td>□ Cash</td>
<td>X Accrual</td>
</tr>
<tr>
<td></td>
<td>If the organization changed its method of accounting from a prior year or checked &quot;Other,&quot; explain in Schedule O.</td>
<td></td>
</tr>
<tr>
<td>2a</td>
<td>Were the organization's financial statements compiled or reviewed by an independent accountant?</td>
<td></td>
</tr>
<tr>
<td>2b</td>
<td>Were the organization's financial statements audited by an independent accountant?</td>
<td></td>
</tr>
<tr>
<td>2c</td>
<td>If &quot;Yes&quot; to line 2a or 2b, does the organization have a committee that assumes responsibility for oversight of the audit, review, or compilation of its financial statements and selection of an independent accountant?</td>
<td></td>
</tr>
<tr>
<td></td>
<td>If the organization changed either its oversight process or selection process during the tax year, explain in Schedule O.</td>
<td></td>
</tr>
<tr>
<td>3a</td>
<td>As a result of a federal award, was the organization required to undergo an audit or audits as set forth in the Single Audit Act and OMB Circular A-133?</td>
<td></td>
</tr>
<tr>
<td>3b</td>
<td>If &quot;Yes,&quot; did the organization undergo the required audit or audits? If the organization did not undergo the required audit or audits, explain why in Schedule O and describe any steps taken to undergo such audits.</td>
<td></td>
</tr>
</tbody>
</table>
Public Charity Status and Public Support

Complete if the organization is a section 501(c)(3) organization or a section 4947(a)(1) nonexempt charitable trust.

Attach to Form 990 or Form 990-EZ. See separate instructions.

Name of the organization: FRESH AIR, INC.

Employer identification number: 23-7401827

Part I: Reason for Public Charity Status

(All organizations must complete this part.) See instructions.

The organization is not a private foundation because it is: (For lines 1 through 11, check only one box.)

1  A church, convention of churches, or association of churches described in section 170(b)(1)(A)(i).

2  A school described in section 170(b)(1)(A)(ii). (Attach Schedule E.)

3  A hospital or a cooperative hospital service organization described in section 170(b)(1)(A)(iii).

4  A medical research organization operated in conjunction with a hospital described in section 170(b)(1)(A)(iii). Enter the hospital’s name, city, and state:

5  An organization operated for the benefit of a college or university owned or operated by a governmental unit described in section 170(b)(1)(A)(iv). (Complete Part II.)

6  A federal, state, or local government or governmental unit described in section 170(b)(1)(A)(v).

7  An organization that normally receives a substantial part of its support from a governmental unit or from the general public described in section 170(b)(1)(A)(vi). (Complete Part II.)

8  A community trust described in section 170(b)(1)(A)(vii). (Complete Part II.)

9  An organization that normally receives: (1) more than 33 1/3% of its support from contributions, membership fees, and gross receipts from activities related to its exempt functions · subject to certain exceptions, and (2) no more than 33 1/3% of its support from gross investment income and unrelated business taxable income (less section 511 tax) from businesses acquired by the organization after June 30, 1975. See section 509(a)(2). (Complete Part III.)

10 An organization organized and operated exclusively to test for public safety. See section 509(a)(4).

11 An organization organized and operated exclusively for the benefit of, to perform the functions of, or to carry out the purposes of one or more publicly supported organizations described in section 509(a)(1) or section 509(a)(2). See section 509(a)(3). Check the box that describes the type of supporting organization and complete lines 11e through 11h.

   a  Type I  b  Type II  c  Type III - Functionally Integrated  d  Type III - Other

   e  By checking this box, I certify that the organization is not controlled directly or indirectly by one or more disqualified persons other than foundation managers and other than one or more publicly supported organizations described in section 509(a)(1) or section 509(a)(2).

   f  If the organization received a written determination from the IRS that it is a Type I, Type II, or Type III supporting organization, check this box  .

   g  Since August 17, 2006, has the organization accepted any gift or contribution from any of the following persons?

      (i)  A person who directly or indirectly controls, either alone or together with persons described in (ii) and (iii) below, the governing body of the supported organization.  

      (ii)  A family member of a person described in (i) above.

      (iii)  A 35% controlled entity of a person described in (i) or (ii) above.

   h  Provide the following information about the supported organization(s).  

   (i)  Name of supported organization

   (ii)  EIN

   (iii)  Type of organization (described on lines 1-9 above or IRC section (see instructions))

   (iv)  Is the organization in col. (i) listed in your governing document? Yes No

   (v)  Did you notify the organization in col. (i) of your support? Yes No

   (vi)  Is the organization in col. (i) organized in the U.S.? Yes No

   (vii)  Amount of support

   (viii)  Total

LHA For Privacy Act and Paperwork Reduction Act Notice, see the Instructions for Schedule A (Form 990 or 990-EZ) 2009.
### Section A. Public Support

<table>
<thead>
<tr>
<th>Calendar year (or fiscal year beginning in)</th>
<th>(a) 2005</th>
<th>(b) 2006</th>
<th>(c) 2007</th>
<th>(d) 2008</th>
<th>(e) 2009</th>
<th>(f) Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 Gifts, grants, contributions, and membership fees received. (Do not include any &quot;unusual grants.&quot;)</td>
<td>533,767.</td>
<td>571,778.</td>
<td>617,949.</td>
<td>635,468.</td>
<td>640,636.</td>
<td>2999598.</td>
</tr>
<tr>
<td>2 Tax revenues levied for the organization's benefit and either paid to or expended on its behalf</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3 The value of services or facilities furnished by a governmental unit to the organization without charge</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4 Total, Add lines 1 through 3</td>
<td>533,767.</td>
<td>571,778.</td>
<td>617,949.</td>
<td>635,468.</td>
<td>640,636.</td>
<td>2999598.</td>
</tr>
<tr>
<td>5 The portion of total contributions by each person (other than a governmental unit or publicly supported organization) included on line 1 that exceeds 2% of the amount shown on line 11, column (f)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>6 Public support, Subtract line 5 from line 4</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>371,685.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>2627913.</td>
</tr>
</tbody>
</table>

### Section B. Total Support

<table>
<thead>
<tr>
<th>Calendar year (or fiscal year beginning in)</th>
<th>(a) 2005</th>
<th>(b) 2006</th>
<th>(c) 2007</th>
<th>(d) 2008</th>
<th>(e) 2009</th>
<th>(f) Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>7 Amounts from line 4</td>
<td>533,767.</td>
<td>571,778.</td>
<td>617,949.</td>
<td>635,468.</td>
<td>640,636.</td>
<td>2999598.</td>
</tr>
<tr>
<td>8 Gross income from interest, dividends, payments received on securities loans, rents, royalties and income from similar sources</td>
<td>3,748.</td>
<td>7,209.</td>
<td>7,228.</td>
<td>2,733.</td>
<td>120.</td>
<td>21,038.</td>
</tr>
<tr>
<td>9 Net income from unrelated business activities, whether or not the business is regularly carried on</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>10 Other income. Do not include gain or loss from the sale of capital assets (Explain in Part IV)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>11 Total support. Add lines 7 through 10</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>14,940.</td>
</tr>
<tr>
<td>12 Gross receipts from related activities, etc. (see instructions)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>3035576.</td>
</tr>
<tr>
<td>13 First five years. If the Form 990 is for the organization's first, second, third, fourth, or fifth tax year as a section 501(c)(3) organization, check this box and stop here</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### Section C. Computation of Public Support Percentage

<table>
<thead>
<tr>
<th>(a)</th>
<th>2005</th>
<th>86.57%</th>
</tr>
</thead>
<tbody>
<tr>
<td>(b)</td>
<td>2006</td>
<td>88.35%</td>
</tr>
<tr>
<td>14</td>
<td>Public support percentage for 2009 (line 6, column (f) divided by line 11, column (f))</td>
<td></td>
</tr>
<tr>
<td>15</td>
<td>Public support percentage from 2008 Schedule A, Part II, line 14</td>
<td></td>
</tr>
</tbody>
</table>

16a 33 1/3% support test - 2009. If the organization did not check the box on line 13, and line 14 is 33 1/3% or more, check this box and stop here. The organization qualifies as a publicly supported organization. X

17a 10% -facts-and-circumstances test - 2009. If the organization did not check a box on line 13, 16a, or 16b, and line 14 is 10% or more, and if the organization meets the "facts-and-circumstances" test, check this box and stop here. Explain in Part IV how the organization meets the "facts-and-circumstances" test. The organization qualifies as a publicly supported organization. X

18 Private foundation. If the organization did not check a box on line 13, 16a, 16b, 17a, or 17b, check this box and see instructions. X

Schedule A (Form 990 or 990-EZ) 2009
## Section A. Public Support

<table>
<thead>
<tr>
<th>Calendar year (or fiscal year beginning in)</th>
<th>(a) 2005</th>
<th>(b) 2006</th>
<th>(c) 2007</th>
<th>(d) 2008</th>
<th>(e) 2009</th>
<th>(f) Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 Gifts, grants, contributions, and membership fees received. (Do not include any &quot;unusual grants.&quot;)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2 Gross receipts from admissions, merchandise sold or services performed, or facilities furnished in any activity that is related to the organization’s tax-exempt purpose</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3 Gross receipts from activities that are not an unrelated trade or business under section 513</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4 Tax revenues levied for the organization’s benefit and either paid to or expended on its behalf</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5 The value of services or facilities furnished by a governmental unit to the organization without charge</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>6 Total. Add lines 1 through 5</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>7a Amounts included on lines 1, 2, and 3 received from disqualified persons</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>7b Amounts included on lines 2 and 3 received from other than disqualified persons that exceed the greater of $5,000 or 1% of the amount on line 13 for the year</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>7c Add lines 7a and 7b</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>8 Public support (Subtract line 7b from line 6)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

## Section B. Total Support

<table>
<thead>
<tr>
<th>Calendar year (or fiscal year beginning in)</th>
<th>(a) 2005</th>
<th>(b) 2006</th>
<th>(c) 2007</th>
<th>(d) 2008</th>
<th>(e) 2009</th>
<th>(f) Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>9 Amounts from line 6</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>10a Gross income from interest, dividends, payments received on securities loans, rents, royalties and income from similar sources</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>10b Unrelated business taxable income (less section 511 taxes) from businesses acquired after June 30, 1975</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>10c Add lines 10a and 10b</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>11 Net income from unrelated business activities not included in line 10b, whether or not the business is regularly carried on</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>12 Other income. Do not include gain or loss from the sale of capital assets (Explain in Part IV.)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>13 Total support (Add lines 9, 10c, 11, and 12)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>14 First five years. If the Form 990 is for the organization’s first, second, third, fourth, or fifth tax year as a section 501(c)(3) organization, check this box and stop here</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

## Section C. Computation of Public Support Percentage

15 Public support percentage for 2009 (line 6, column (f)) divided by line 13, column (f) %

16 Public support percentage from 2008 Schedule A, Part III, line 15 %

## Section D. Computation of Investment Income Percentage

17 Investment income percentage for 2009 (line 10c, column (f)) divided by line 13, column (f) %

18 Investment income percentage from 2008 Schedule A, Part III, line 17 %

19a 33 1/3% support tests - 2009. If the organization did not check the box on line 14, and line 15 is more than 33 1/3%, and line 17 is not more than 33 1/3%, check this box and stop here. The organization qualifies as a publicly supported organization.

19b 33 1/3% support tests - 2008. If the organization did not check the box on line 14 or line 19a, and line 16 is more than 33 1/3%, and line 18 is not more than 33 1/3%, check this box and stop here. The organization qualifies as a publicly supported organization.

20 Private foundation. If the organization did not check a box on line 14, 19a, or 19b, check this box and see instructions.
Schedule B  
(Form 990, 990-EZ, or 990-PF)  
Department of the Treasury  
Internal Revenue Service

Schedule of Contributors

Attach to Form 990, 990-EZ, or 990-PF.

<table>
<thead>
<tr>
<th>Name of the organization</th>
<th>Employer identification number</th>
</tr>
</thead>
<tbody>
<tr>
<td>FRESH AIR, INC.</td>
<td>23-7401827</td>
</tr>
</tbody>
</table>

Organization type (check one):

- □ 501(c)(3) exempt private foundation
- □ 4947(a)(1) nonexempt charitable trust treated as a private foundation
- □ 4947(a)(1) nonexempt charitable trust not treated as a private foundation
- □ 501(c)(3) taxable private foundation
- □ 4947(a)(1) nonexempt charitable trust not treated as a private foundation
- □ 501(c)(3) political organization
- □ 501(c)(3) exempt private foundation
- □ 4947(a)(1) nonexempt charitable trust treated as a private foundation
- □ 4947(a)(1) nonexempt charitable trust not treated as a private foundation
- □ 501(c)(3) political organization
- □ 501(c)(3) exempt private foundation
- □ 4947(a)(1) nonexempt charitable trust treated as a private foundation

Check if your organization is covered by the General Rule or a Special Rule.

**Note.** Only a section 501(c)(7), (8), or (10) organization can check boxes for both the General Rule and a Special Rule. See Instructions.

**General Rule**

- □ For an organization filing Form 990, 990-EZ, or 990-PF that received, during the year, $5,000 or more (in money or property) from any one contributor. Complete Parts I and II.

**Special Rules**

- □ For a section 501(c)(3) organization filing Form 990 or 990-EZ that met the 33 1/3% support test of the regulations under sections 509(a)(1) and 170(b)(1)(A)(vi), and received from any one contributor, during the year, a contribution of the greater of (1) $5,000 or (2) 2% of the amount on (i) Form 990, Part VIII, line 1h or (ii) Form 990-EZ, line 1. Complete Parts I and II.

- □ For a section 501(c)(7), (8), or (10) organization filing Form 990 or 990-EZ that received from any one contributor, during the year, aggregate contributions of more than $1,000 for use exclusively for religious, charitable, scientific, literary, or educational purposes, or the prevention of cruelty to children or animals. Complete Parts I, II, and III.

- □ For a section 501(c)(7), (8), or (10) organization filing Form 990 or 990-EZ that received from any one contributor, during the year, contributions for use exclusively for religious, charitable, etc., purposes, but these contributions did not aggregate to more than $1,000. If this box is checked, enter here the total contributions that were received during the year for an exclusively religious, charitable, etc., purpose. Do not complete any of the parts unless the General Rule applies to this organization because it received nonexclusively religious, charitable, etc., contributions of $5,000 or more during the year. ................................................ $ 

Caution. An organization that is not covered by the General Rule and/or the Special Rules does not file Schedule B (Form 990, 990-EZ, or 990-PF), but it must answer *No* on Part IV, line 2 of its Form 990, or check the box on line H of its Form 990-EZ, or on line 2 of its Form 990-PF, to certify that it does not meet the filing requirements of Schedule B (Form 990, 990-EZ, or 990-PF).

LHA  For Privacy Act and Paperwork Reduction Act Notice, see the Instructions for Form 990, 990-EZ, or 990-PF.
### Part I  Contributors

<table>
<thead>
<tr>
<th>(a) No.</th>
<th>(b) Name, address, and ZIP + 4</th>
<th>(c) Aggregate contributions</th>
<th>(d) Type of contribution</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td></td>
<td>116,496.</td>
<td>Person [X] Payroll [ ] Noncash [ ]</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>(Complete Part II if there is a noncash contribution.)</td>
</tr>
<tr>
<td>2</td>
<td></td>
<td>15,500.</td>
<td>Person [X] Payroll [ ] Noncash [ ]</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>(Complete Part II if there is a noncash contribution.)</td>
</tr>
<tr>
<td>3</td>
<td></td>
<td>23,000.</td>
<td>Person [X] Payroll [ ] Noncash [ ]</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>(Complete Part II if there is a noncash contribution.)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Person [ ] Payroll [ ] Noncash [ ]</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>(Complete Part II if there is a noncash contribution.)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Person [ ] Payroll [ ] Noncash [ ]</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>(Complete Part II if there is a noncash contribution.)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Person [ ] Payroll [ ] Noncash [ ]</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>(Complete Part II if there is a noncash contribution.)</td>
</tr>
</tbody>
</table>
Schedule D
(Form 990)

Name of the organization
FRESH AIR, INC.

Employer identification number
23-7401827

Part I Organizations Maintaining Donor Advised Funds or Other Similar Funds or Accounts. Complete if the organization answered "Yes" to Form 990, Part IV, line 6.

1 Total number at end of year

2 Aggregate contributions to (during year)

3 Aggregate grants from (during year)

4 Aggregate value at end of year

5 Did the organization inform all donors and donor advisors in writing that the assets held in donor advised funds are the organization's property, subject to the organization's exclusive legal control? □ Yes □ No

6 Did the organization inform all grantees, donors, and donor advisors in writing that grant funds can be used only for charitable purposes and not for the benefit of the donor or donor advisor, or for any other purpose conferring impermissible private benefit? □ Yes □ No

Part II Conservation Easements. Complete if the organization answered "Yes" to Form 990, Part IV, line 7.

1 Purpose(s) of conservation easements held by the organization (check all that apply).
   □ Preservation of land for public use (e.g., recreation or pleasure)
   □ Preservation of an historically important land area
   □ Protection of natural habitat
   □ Preservation of a certified historic structure
   □ Preservation of open space

2 Complete lines 2a through 2d if the organization held a qualified conservation contribution in the form of a conservation easement on the last day of the tax year.

   a Total number of conservation easements
   b Total acreage restricted by conservation easements
   c Number of conservation easements on a certified historic structure included in (a)
   d Number of conservation easements included in (c) acquired after 8/17/06

3 Number of conservation easements modified, transferred, released, extinguished, or terminated by the organization during the tax year

4 Number of states where property subject to conservation easement is located

5 Does the organization have a written policy regarding the periodic monitoring, inspection, handling of violations, and enforcement of the conservation easements it holds? □ Yes □ No

6 Staff and volunteer hours devoted to monitoring, inspecting, and enforcing conservation easements during the year

7 Amount of expenses incurred in monitoring, inspecting, and enforcing conservation easements during the year

8 Does each conservation easement reported on line 2(c) above satisfy the requirements of section 170(h)(4)(B)(i) and section 170(h)(4)(B)(ii)? □ Yes □ No

9 In Part XIV, describe how the organization reports conservation easements in its revenue and expense statement, and balance sheet, and include, if applicable, the text of the footnote to the organization’s financial statements that describes the organization’s accounting for conservation easements.

Part III Organizations Maintaining Collections of Art, Historical Treasures, or Other Similar Assets. Complete if the organization answered "Yes" to Form 990, Part IV, line 8.

1a If the organization elected, as permitted under SFAS 116, not to report in its revenue statement and balance sheet works of art, historical treasures, or other similar assets held for public exhibition, education, or research in furtherance of public service, provide, in Part XIV, the text of the footnote to its financial statements that describes these items.

1b If the organization elected, as permitted under SFAS 116, to report in its revenue statement and balance sheet works of art, historical treasures, or other similar assets held for public exhibition, education, or research in furtherance of public service, provide the following amounts relating to these items:

   (i) Revenues included in Form 990, Part VIII, line 1
   (ii) Assets included in Form 990, Part X

2 If the organization received or held works of art, historical treasures, or other similar assets for financial gain, provide the following amounts required to be reported under SFAS 116 relating to these items:

   a Revenues included in Form 990, Part VIII, line 1
   b Assets included in Form 990, Part X

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Schedule D (Form 990) 2009

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### Part III: Organizations Maintaining Collections of Art, Historical Treasures, or Other Similar Assets (continued)

3. Using the organization's acquisition, accession, and other records, check any of the following that are a significant use of its collection items (check all that apply):
   - Public exhibition
   - Scholarly research
   - Preservation for future generations
   - Loan or exchange programs
   - Other

4. Provide a description of the organization's collections and explain how they further the organization's exempt purpose in Part XIV.

5. During the year, did the organization solicit or receive donations of art, historical treasures, or other similar assets to be sold to raise funds rather than to be maintained as part of the organization's collection?
   - Yes
   - No

### Part IV: Escrow and Custodial Arrangements

Complete if the organization answered "Yes" to Form 990, Part IV, line 9, or reported an amount on Form 990, Part X, line 21.

1a. Is the organization an agent, trustee, custodian or other intermediary for contributions or other assets not included on Form 990, Part X?
   - Yes
   - No

   If "Yes," explain the arrangement in Part XIV and complete the following table:

<table>
<thead>
<tr>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>1c</td>
</tr>
<tr>
<td>1d</td>
</tr>
<tr>
<td>1e</td>
</tr>
<tr>
<td>1f</td>
</tr>
</tbody>
</table>

2a. Did the organization include an amount on Form 990, Part X, line 21?
   - Yes
   - No

   If "Yes," explain the arrangement in Part XIV.

### Part V: Endowment Funds

Complete if the organization answered "Yes" to Form 990, Part IV, line 10.

1a. Beginning of year balance
1b. Contributions
1c. Net investment earnings, gains, and losses
1d. Grants or scholarships
1e. Other expenditures for facilities and programs
1f. Administrative expenses
1g. End of year balance

2. Provide the estimated percentage of the year end balance held as:
   - Board designated or quasi-endowment
   - Permanent endowment
   - Term endowment

3a. Are there endowment funds not in the possession of the organization that are held and administered for the organization by:
   - Unrelated organizations
   - Related organizations

   If "Yes" to 3a(i), are the related organizations listed as required on Schedule R?
   - Yes
   - No

### Part VI: Investments - Land, Buildings, and Equipment

See Form 990, Part X, line 10.

<table>
<thead>
<tr>
<th>Description of investment</th>
<th>(a) Cost or other basis (investment)</th>
<th>(b) Cost or other basis (other)</th>
<th>(c) Accumulated depreciation</th>
<th>(d) Book value</th>
</tr>
</thead>
<tbody>
<tr>
<td>1a. Land</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>b. Buildings</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>c. Leasehold improvements</td>
<td></td>
<td>592,122.</td>
<td>592,122.</td>
<td></td>
</tr>
<tr>
<td>d. Equipment</td>
<td></td>
<td>825,505.</td>
<td>825,505.</td>
<td></td>
</tr>
<tr>
<td>e. Other</td>
<td></td>
<td></td>
<td>1,204,787.</td>
<td>212,840.</td>
</tr>
</tbody>
</table>

Total. Add lines 1a through 1e. (Column (d) must equal Form 990, Part X, column (B), line 10(c).)
### Part VII Investments - Other Securities

<table>
<thead>
<tr>
<th>Description of security or category (including name of security)</th>
<th>(b) Book value</th>
<th>(c) Method of valuation: Cost or end-of-year market value</th>
</tr>
</thead>
<tbody>
<tr>
<td>Financial derivatives</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Closely-held equity interests</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Other</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Total. (Col (b) must equal Form 990, Part X, col (B) line 12.)

### Part VIII Investments - Program Related

<table>
<thead>
<tr>
<th>Description of investment type</th>
<th>(b) Book value</th>
<th>(c) Method of valuation: Cost or end-of-year market value</th>
</tr>
</thead>
</table>

Total. (Col (b) must equal Form 990, Part X, col (B) line 13.)

### Part IX Other Assets

<table>
<thead>
<tr>
<th>Description</th>
<th>(b) Book value</th>
</tr>
</thead>
</table>

Total. (Column (b) must equal Form 990, Part X, col (B) line 15.)

### Part X Other Liabilities

1. Description of liability 
   - Federal income taxes

Total. (Column (b) must equal Form 990, Part X, col (B) line 25.)

2. FIN 48 Footnote. In Part XIV, provide the text of the footnote to the organization's financial statements that reports the organization's liability for uncertain tax positions under FIN 48.
**Part XI | Reconciliation of Change in Net Assets from Form 990 to Audited Financial Statements**

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Total revenue (Form 990, Part VIII, column (A), line 12)</td>
</tr>
<tr>
<td>2</td>
<td>Total expenses (Form 990, Part IX, column (A), line 25)</td>
</tr>
<tr>
<td>3</td>
<td>Excess or (deficit) for the year. Subtract line 2 from line 1</td>
</tr>
<tr>
<td>4</td>
<td>Net unrealized gains (losses) on investments</td>
</tr>
<tr>
<td>5</td>
<td>Donated services and use of facilities</td>
</tr>
<tr>
<td>6</td>
<td>Investment expenses</td>
</tr>
<tr>
<td>7</td>
<td>Prior period adjustments</td>
</tr>
<tr>
<td>8</td>
<td>Other (Describe in Part XIV)</td>
</tr>
<tr>
<td>9</td>
<td>Total adjustments (net). Add lines 4 through 8</td>
</tr>
<tr>
<td>10</td>
<td>Excess or (deficit) for the year per audited financial statements. Combine lines 3 and 9</td>
</tr>
</tbody>
</table>

**Part XII | Reconciliation of Revenue per Audited Financial Statements With Revenue per Return**

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Total revenue, gains, and other support per audited financial statements</td>
</tr>
<tr>
<td>2</td>
<td>Amounts included on line 1 but not on Form 990, Part VIII, line 12:</td>
</tr>
<tr>
<td>a</td>
<td>Net unrealized gains on investments</td>
</tr>
<tr>
<td>b</td>
<td>Donated services and use of facilities</td>
</tr>
<tr>
<td>c</td>
<td>Recoveries of prior year grants</td>
</tr>
<tr>
<td>d</td>
<td>Other (Describe in Part XIV)</td>
</tr>
<tr>
<td>e</td>
<td>Add lines 2a through 2d</td>
</tr>
<tr>
<td>3</td>
<td>Subtract line 2e from line 1</td>
</tr>
<tr>
<td>4</td>
<td>Amounts included on Form 990, Part VIII, line 12, but not on line 1:</td>
</tr>
<tr>
<td>a</td>
<td>Investment expenses not included on Form 990, Part VIII, line 7b</td>
</tr>
<tr>
<td>b</td>
<td>Other (Describe in Part XIV)</td>
</tr>
<tr>
<td>c</td>
<td>Add lines 4a and 4b</td>
</tr>
<tr>
<td>5</td>
<td>Total revenue. Add lines 3 and 4c. (This must equal Form 990, Part I, line 12.)</td>
</tr>
</tbody>
</table>

**Part XIII | Reconciliation of Expenses per Audited Financial Statements With Expenses per Return**

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Total expenses and losses per audited financial statements</td>
</tr>
<tr>
<td>2</td>
<td>Amounts included on line 1 but not on Form 990, Part IX, line 25:</td>
</tr>
<tr>
<td>a</td>
<td>Donated services and use of facilities</td>
</tr>
<tr>
<td>b</td>
<td>Prior year adjustments</td>
</tr>
<tr>
<td>c</td>
<td>Other losses</td>
</tr>
<tr>
<td>d</td>
<td>Other (Describe in Part XIV)</td>
</tr>
<tr>
<td>e</td>
<td>Add lines 2a through 2d</td>
</tr>
<tr>
<td>3</td>
<td>Subtract line 2e from line 1</td>
</tr>
<tr>
<td>4</td>
<td>Amounts included on Form 990, Part IX, line 25, but not on line 1:</td>
</tr>
<tr>
<td>a</td>
<td>Investment expenses not included on Form 990, Part VIII, line 7b</td>
</tr>
<tr>
<td>b</td>
<td>Other (Describe in Part XIV)</td>
</tr>
<tr>
<td>c</td>
<td>Add lines 4a and 4b</td>
</tr>
<tr>
<td>5</td>
<td>Total expenses. Add lines 3 and 4c. (This must equal Form 990, Part I, line 18.)</td>
</tr>
</tbody>
</table>

**Part XIV | Supplemetal Information**

Complete this part to provide the descriptions required for Part II, lines 3, 5, and 9; Part III, lines 1a and 4; Part IV, lines 1b and 2b; Part V, line 4; Part X, line 2; Part XI, line 8; Part XII, lines 2d and 4b; and Part XIII, lines 2d and 4b. Also complete this part to provide any additional information.

---

**PART XII, LINE 2D - OTHER ADJUSTMENTS:**

SPECIAL EVENT EXPENSES: 751.

---

**PART XIII, LINE 2D - OTHER ADJUSTMENTS:**

SPECIAL EVENT EXPENSES: 751.
**Part I: Fundraising Activities.** Complete if the organization answered "Yes" to Form 990, Part IV, line 17. Form 990-EZ filers are not required to complete this part.

1. Indicate whether the organization raised funds through any of the following activities. Check all that apply.
   - [ ] Mail solicitations
   - [ ] Internet and email solicitations
   - [ ] Phone solicitations
   - [ ] In-person solicitations
   - [ ] Solicitation of non-government grants
   - [ ] Solicitation of government grants
   - [ ] Special fundraising events

2a. Did the organization have a written or oral agreement with any individual (including officers, directors, trustees or key employees listed in Form 990, Part VII) or entity in connection with professional fundraising services?  
   - [ ] Yes
   - [ ] No

2b. If "Yes," list the ten highest paid individuals or entities (fundraisers) pursuant to agreements under which the fundraiser is to be compensated at least $5,000 by the organization.

<table>
<thead>
<tr>
<th>(i) Name of individual or entity (fundraiser)</th>
<th>(ii) Activity</th>
<th>(iii) Did fundraiser have custody or control of contributions?</th>
<th>(iv) Gross receipts from activity</th>
<th>(v) Amount paid to (or retained by) fundraiser listed in col. (i)</th>
<th>(vi) Amount paid to (or retained by) organization</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
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</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Total

3. List all states in which the organization is registered or licensed to solicit funds or has been notified it is exempt from registration or licensing.

---

LHA For Privacy Act and Paperwork Reduction Act Notice, see the Instructions for Form 990 or 990-EZ.
### Part II: Fundraising Events

Complete if the organization answered "Yes" to Form 990, Part IV, line 18, or reported more than $15,000 on Form 990-EZ, line 6a. List events with gross receipts greater than $5,000.

<table>
<thead>
<tr>
<th>Revenue</th>
<th>(a) Event #1</th>
<th>(b) Event #2</th>
<th>(c) Other events</th>
<th>(d) Total events (add col. (a) through col. (c))</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>(event type)</td>
<td>(event type)</td>
<td>(total number)</td>
<td></td>
</tr>
<tr>
<td>1 Gross receipts</td>
<td>5,108.</td>
<td>5,874.</td>
<td>6,942.</td>
<td>17,924.</td>
</tr>
<tr>
<td>2 Less: Charitable contributions</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3 Gross income (line 1 minus line 2)</td>
<td>5,108.</td>
<td>5,874.</td>
<td>6,942.</td>
<td>17,924.</td>
</tr>
<tr>
<td>4 Cash prizes</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5 Noncash prizes</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>6 Rent/facility costs</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>7 Food and beverages</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>8 Entertainment</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>9 Other direct expenses</td>
<td></td>
<td></td>
<td>751.</td>
<td>751.</td>
</tr>
<tr>
<td>10 Direct expense summary. Add lines 4 through 9 in column (d)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>11 Net income summary. Combine line 3, column (d), and line 10</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### Part III: Gaming

Complete if the organization answered "Yes" to Form 990, Part IV, line 19, or reported more than $15,000 on Form 990-EZ, line 6a.

<table>
<thead>
<tr>
<th>Revenue</th>
<th>(a) Bingo</th>
<th>(b) Pull tabs/instant bingo/progressive bingo</th>
<th>(c) Other gaming</th>
<th>(d) Total gaming (add col. (a) through col. (c))</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 Gross revenue</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2 Cash prizes</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3 Noncash prizes</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4 Rent/facility costs</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5 Other direct expenses</td>
<td>Yes</td>
<td>%</td>
<td>Yes</td>
<td>%</td>
</tr>
<tr>
<td>6 Volunteer labor</td>
<td>Yes</td>
<td>%</td>
<td>Yes</td>
<td>%</td>
</tr>
<tr>
<td>7 Direct expense summary. Add lines 2 through 5 in column (d)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>8 Net gaming income summary. Combine line 1, column (d), and line 7</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

9 Enter the state(s) in which the organization operates gaming activities:
9a Is the organization licensed to operate gaming activities in each of these states?
9b If "No," explain:

10a Were any of the organization's gaming licenses revoked, suspended or terminated during the tax year?
10b If "Yes," explain:

11 Does the organization operate gaming activities with nonmembers?
12 Is the organization a grantor, beneficiary or trustee of a trust or a member of a partnership or other entity formed to administer charitable gaming?
13 Indicate the percentage of gaming activity operated in:
   a The organization's facility ................................................................. 13a %
   b An outside facility .............................................................................. 13b %

14 Enter the name and address of the person who prepares the organization's gaming/special events books and records:
   Name ►

   Address ►

15a Does the organization have a contract with a third party from whom the organization receives gaming revenue? ..................
   b If "Yes," enter the amount of gaming revenue received by the organization ► $ ________________ and the amount of gaming revenue retained by the third party ► $ ________________.
   c If "Yes," enter name and address of the third party:
      Name ►

      Address ►

16 Gaming manager information:
   Name ►

   Gaming manager compensation ► $ ________________

   Description of services provided ►

   □ Director/officer    □ Employee    □ Independent contractor

17 Mandatory distributions:
   a Is the organization required under state law to make charitable distributions from the gaming proceeds to retain the state gaming license? ............................................................... 17a
   b Enter the amount of distributions required under state law to be distributed to other exempt organizations or spent in the organization's own exempt activities during the tax year ► $
**Noncash Contributions**

**Part I: Types of Property**

<table>
<thead>
<tr>
<th>(a) Check if applicable</th>
<th>(b) Number of contributions</th>
<th>(c) Revenues reported on Form 990, Part VIII, line 1g</th>
<th>(d) Method of determining revenues</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 Art · Works of art</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2 Art · Historical treasures</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3 Art · Fractional interests</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4 Books and publications</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5 Clothing and household goods</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>6 Cars and other vehicles</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>7 Boats and planes</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>8 Intellectual property</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>9 Securities · Publicly traded</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>10 Securities · Closely held stock</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>11 Securities · Partnership, LLC, or trust interests</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>12 Securities · Miscellaneous</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>13 Qualified conservation contribution · Historic structures</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>14 Qualified conservation contribution · Other</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>15 Real estate · Residential</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>16 Real estate · Commercial</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>17 Real estate · Other</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>18 Collectibles</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>19 Food inventory</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>20 Drugs and medical supplies</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>21 Taxidermy</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>22 Historical artifacts</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>23 Scientific specimens</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>24 Archeological artifacts</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>25 Other ▶ (COMPACT DISCS)</td>
<td>X</td>
<td>39,020. VALUED AT $10 PER DISC</td>
<td></td>
</tr>
<tr>
<td>26 Other ▶ (                )</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>27 Other ▶ (                )</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>28 Other ▶ (                )</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

29 Number of Forms 8283 received by the organization during the tax year for contributions for which the organization completed Form 8283, Part IV, Donee Acknowledgment 29

30a During the year, did the organization receive by contribution any property reported in Part I, lines 1-28 that it must hold for at least three years from the date of the initial contribution, and which is not required to be used for exempt purposes for the entire holding period? Yes ☑ No

31 Does the organization have a gift acceptance policy that requires the review of any non-standard contributions? Yes ☑ No

32a Does the organization hire or use third parties or related organizations to solicit, process, or sell noncash contributions? Yes ☑ No

33 If the organization did not report revenues in column (c) for a type of property for which column (a) is checked, describe in Part II.

LHA For Privacy Act and Paperwork Reduction Act Notice, see the Instructions for Form 990.

Schedule M (Form 990) 2009
FORM 990, PART I, LINE 1, DESCRIPTION OF ORGANIZATION MISSION:

TRAINING, EDUCATION, AND GREATER AWARENESS OF THE NEED FOR MEDIA
DEMOCRACY.

FORM 990, PART III, LINE 1, DESCRIPTION OF ORGANIZATION MISSION:

MEDIA, KFAI INCREASES UNDERSTANDING BETWEEN PEOPLES AND COMMUNITIES,
WHILE FOSTERING THE VALUES OF DEMOCRACY AND SOCIAL JUSTICE WITHIN ITS
LISTENING AREA.

FORM 990, PART III, LINE 4A, PROGRAM SERVICE ACCOMPLISHMENTS

FRENCH, SPANISH AND AMHARIC. THE STATION ALSO HAS WEEKLY PROGRAMS FOR
SPECIALIZED AUDIENCE SEGMENTS, SUCH AS YOUTH, WOMEN, AND THE NATIVE,
AFRICAN AMERICAN, ASIAN AMERICAN, LATINO/CHICANO, GAY AND LESBIAN AND
LITERARY COMMUNITIES.

NINETY-FIVE PERCENT OF KFAI’S RADIO TIME IS LOCALLY PRODUCED BY MORE
THAN 200 VOLUNTEERS WHO ARE ON THE AIR 24 HOURS PER DAY, EVERY DAY OF
THE YEAR. ONLY FIVE PERCENT OF KFAI’S PROGRAMMING COMES FROM OUTSIDE
SOURCES. THE STATION OFFERS 89 DIFFERENT PROGRAMS EACH WEEK PRODUCED BY
COMMUNITY VOLUNTEERS.

FORM 990, PART VI, SECTION B, LINE 11: THE AUDIT COMMITTEE AND EXECUTIVE
DIRECTOR REVIEW A FIRST DRAFT OF THE 990. IF CHANGES ARE REQUIRED, THEY ARE
MADE BY BAKER TILLY VIRCHOW KRAUSE, LLP AND A SECOND OR FINAL DRAFT IS
PRESENTED TO THE FULL BOARD OF DIRECTOR’S FOR APPROVAL A WEEK BEFORE THE
MAY MEETING.
FORM 990, PART VI, SECTION B, LINE 12C: BOARD MEMBERS ANNually re-sign the conflict of interest policy in January of each year. The executive director then reviews and if there is anyone that has a conflict of interest the executive director notifies the board president.

FORM 990, PART VI, SECTION B, LINE 15: There is no compensation allowed for officers, according to the organizational bylaws. Compensation for key employees is determined by reviewing similar salaries for minnesotan non-profit staff with similar responsibilities and the corporation for public broadcast's annual salary survey.

FORM 990, PART VI, SECTION C, LINE 19: Governing documents and financial statements are posted on KFAI's website. Conflict of interest statements are not posted and would be available for inspection upon request.

FORM 990 PART XI LINE 2C
There has not been any change in the oversight of the audit.
About this handbook

The *KFAI Programmer’s Handbook* contains the basic information you need to be a programmer at KFAI.

- Chapter 1 gives you an overview of the station.
- Chapter 2 lists and describes ways of getting involved at KFAI, both off and on the air.
- Chapter 3 describes how programming decisions are made at KFAI, and how to get a program of your own.
- Chapter 4 discusses the rules you are expected to follow as a programmer, both the station rules and the rules of the federal agency that governs broadcasting, the Federal Communications Commission (FCC). It also lists your responsibilities and rights as a programmer.
- Chapter 5 reviews the basic elements of doing a program on KFAI.
- Chapter 6 provides information on additional resources you can use to develop your program.

**Important:** KFAI expects you to read and understand all of the information in this handbook. *You will be held responsible for this information, whether you have read it or not.*

Where to find more information

While this handbook discusses the basics of programming, many of the specific details of programming, such as running the air studio board or a particular piece of equipment, are covered in programmer training classes. In addition, specific equipment information and procedures for running equipment are contained in *The Book*, which is in the air studio.

**More information on volunteer opportunities at KFAI is available from the Program Director or Volunteer Coordinator.**
KFAI Volunteer Programmer Acknowledgement Form

I have read, understand, and agree to comply with the terms specified in this Volunteer Acknowledgement Form and those contained in this edition of the KFAI Programmer’s Handbook. I understand that violation of this Acknowledgement or its provisions, as determined by station management, the Program Committee, or the KFAI Board of Directors, may result in the loss of my programming privileges. If such an action occurs, I have the right to appeal, as outlined in the Programmer’s Handbook.

Since the information, policies and procedures described here are necessarily subject to change, I acknowledge that revisions to the Programmers Handbook may occur. I understand that revised information may supersede, modify, or eliminate existing policies. Only the KFAI Program Committee can make revisions to the policies in this handbook with the approval of the Board of Directors. Volunteer programmers will be advised of such changes within a reasonable time by a posting or notice until such changes can be incorporated into the handbook.

The KFAI Programmer’s Handbook describes important information about Fresh Air Incorporated and I understand that I should consult the Program Director regarding any questions not answered in this handbook.

I understand that KFAI, Fresh Air Radio agrees to insure the rights of KFAI volunteer programmers as described in the Programmer’s Handbook. It is my intention, and I understand that it is the intention of the KFAI Program Committee, that I be assigned to the program listed below for the period of this Acknowledgement. I do, however, understand that the Program Committee reserves the right to rearrange programming as necessary; and I understand that the Program Director and/or Program Committee may find it necessary to preempt regularly scheduled programs in order to broadcast special productions in a timely manner.

This Acknowledgement Form is between KFAI, Fresh Air Radio and volunteer
Programmer ________________________________ (print name)

Mailing Address: ____________________________ Day Phone: ____________

__________________________________________ Home Phone: ____________
As a volunteer broadcaster at KFAI, I agree to host the assigned program called ____________________________; to air __________________________ (program name) (day[s] of week)
from______________________ a.m. / p.m. to ____________________ a.m. / p.m.
The basic format for this program is __________________________________________
________________________________________________________________________
________________________________________________________________________
Collaborating volunteer(s): _________________________________________________
________________________________________________________________________
(name[s] and contact information)
Other agreements or stipulations affecting this program: __________________________
________________________________________________________________________
________________________________________________________________________
Signature of Volunteer Programmer(s) __________________________ Date: _______
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
KFAI Program Director __________________________________________ Date: _______
KFAI Executive Director __________________________________________ Date: _______
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Chapter 1: KFAI at a glance

This chapter gives you basic information about the station.

KFAI mission statement

KFAI is a volunteer-based, community radio station that exists to broadcast information, arts, and entertainment programming for a Twin Cities audience of diverse racial, social, and economic backgrounds. By providing a voice for communities ignored or misrepresented by mainstream media, KFAI increases understanding between peoples and communities, while fostering the values of democracy and social justice.

Frequencies

90.3 FM Minneapolis and 106.7 FM St. Paul

90.3 FM Transmitter
- Location: Foshay Tower, Downtown Minneapolis
- Tower Height: 469 ft. (143 meters)
- Effective Radiated Power: 125 watts
- Broadcast Radius: 8 mi.

106.7 FM Translator (K294AM West Saint Paul)
- Location: Robert Street Water Tower, West St. Paul
- Tower Height: 174 ft. (53 meters)
- Effective Radiated Power: 170 watts
- Broadcast Radius: 5.3 miles

Owner

Fresh Air, Inc.

Chief Operator

KFAI Executive Director

Address

KFAI
Bailey Building, 3rd Floor
1808 Riverside Avenue
Minneapolis, MN 55454
Telephone numbers
Main Office: 612.341.3144
Engineer: x11
Executive Director: x23
Fundraising Director: x21
Music Department: x15
News Department: x18
News Director: x16
Operations Director: x24
Program Director: x20
Volunteer Coordinator: x22

Studio/Request Line: 612.341.0980
Pledge Line: 612.375.9030
Fax Number: 612.341.4281

Web Site
www.kfai.org

KFAI: A brief history
Fresh Air, Inc. was formed as a non-profit organization in 1973 with the goal of creating a non-commercial radio station that would broadcast adventurous, community-based programming to the Twin Cities. Five years later, after filing the appropriate paperwork and meeting FCC requirements, the vision became a reality.

On May 1, 1978 KFAI began broadcasting at 10 watts on 90.3FM. The station was located in the attic of the Walker Church in South Minneapolis. In 1984, KFAI increased its signal to 125 watts and moved the transmitter to the top of the Foshay Tower in Minneapolis. The station could be heard, for the first time, throughout the city of Minneapolis (and some of St. Paul).

KFAI moved into a larger space above the Butler Drug store on East Lake Street in 1986. The former lawyer's office was home until the station moved into its current location in the West Bank’s historic Bailey Building in 1991.

In 1994, KFAI expanded to St. Paul with a translator at 106.7FM. This increased KFAI’s reach to include the entire Twin Cities and close suburbs.

2000 brought KFAI’s Millennium Expansion project. Upon completion, KFAI will have six fully functioning studios and state-of-the-art equipment.

Throughout its history, KFAI has provided the Twin Cities a true radio alternative. KFAI has been home for eclectic music, progressive public affairs, community news, and the arts since its first broadcast, proving to be an invaluable resource for thousands of listeners.
Chapter 2: Getting involved at KFAI

KFAI operates on volunteer power. There are many ways to be involved at KFAI as a volunteer, both on and off the air. This chapter reviews the various ways you can contribute to KFAI’s operations and programming.

Off-air volunteer opportunities

A great deal of work needs to be done behind the scenes at KFAI. While listeners may be most familiar with the station’s programming, people power also drives day-to-day operations. KFAI needs all volunteers, including programmers and producers, to put in off-air volunteer hours to help the organization meet its goals.

The following are just a few ways to contribute:

- Front Desk
- Pledge Drive
- Administrative Support
- Music Library
- Web Site
- Station Newsletter
- Working committee and Board membership

Front desk

The front desk reception area is staffed by KFAI volunteers during weekday business hours. Front desk volunteers serve as the welcoming voice and face of the station. They answer the business line and forward calls to staff, sign for packages, greet visitors and program guests and direct them to the appropriate location, and do special projects as directed by station staff. Front desk volunteers commit to a regular shift for part of each workday. If you are interested in front-desk work, contact the Operations Director.

Pledge drive

KFAI’s membership drives occur twice a year, and require the efforts of everyone on the staff and in the volunteer community to succeed, before, during, and after each drive. Pledge drive is one of the best times to meet other volunteers and programmers while working together. Some of the off-air volunteer opportunities for pledge drive include:

- Assisting with acquiring pledge premiums from record labels and other businesses
- Taking pledges
- Organizing food for programmers and volunteers
- Data entry
- Pledge premium mailing

If you want to get involved in any of the pre- and post-pledge drive activities, contact the Fundraising Director.

Administrative support

The KFAI staff has an ongoing need for help with various administrative jobs, from data entry to filing and beyond. Contact the Volunteer Coordinator for more information.
Music library

There are many volunteer opportunities relating to KFAI’s music library. A group of volunteers meets on a weekly basis to process new releases and add them to the music library. In addition, the Program Director needs volunteers to do special projects in the music library, and to serve as station contacts for record labels that send music to the station. **For more information, contact the Program Director.**

Web site: www.kfai.org

KFAI’s web site, www.kfai.org, offers several opportunities for volunteers, including:

- Assisting the KFAI Web Team leader in Web site updates, including assembling the web site’s front page, entering playlist data and other information for program pages, and assisting other programmers as needed in developing their program pages.
- Preparing programs for rebroadcast from the audio archives
- Developing Internet-only programming
- Managing content for the News Department

**If you want to get involved in developing content for the Web site, contact the KFAI Web Team at webteam@kfai.org.**

More information about the KFAI Web site is in Chapter 6.

Station newsletter, the Aircheck

The *Aircheck* is the monthly newsletter for the KFAI volunteer community. It includes station news, regular columns and reports from KFAI staff and volunteer teams, and feature articles. You can contribute to the *Aircheck* on an ongoing basis, by helping with newsletter assembly, or occasionally, by writing feature articles, such as profiles of other KFAI volunteers. **Contact the Volunteer Coordinator if you are interested in working on the *Aircheck*.**

Working committees and Board membership

There are a number of working committees created by the Board of Directors that are comprised of volunteers and staff. You can lend your skills and experience to elected and non-elected committees. Current committees include: Elections, Finance, Fundraising, Governance, Marketing, Outreach, Program and Training Committees, among others. **For more information about these committees, contact the Volunteer Coordinator.**

Volunteers can also run for KFAI’s governing body, the Board of Directors. **For more information about the Board, contact KFAI’s Executive Director.**

On-air volunteer opportunities

Anyone who has a program idea—and who is willing to work hard—has the potential to be a programmer at KFAI. While many volunteers end up doing their own, regularly-scheduled program, there are other ways to get onto the air. Following are some of the ways that people do on-air work at KFAI:

- Running the air studio board
- Working in a group or collective
- Reporting the news
- Producing features
- Production crew
- Assisting with special programming
Running the air studio board

The board operator is the person who works in the studio and runs the air board during taped or satellite programming, or who runs the board during someone else’s program. Many programs involve several elements, such as guests, features, news and announcements, and several program sources to monitor, that a person is needed to handle technical chores so that the host is free to focus on the program’s content. The Wave Project, a public access program, is an example of a program that requires board operators. In addition, board operators are needed to run prerecorded programs.

Being a board operator is one of the fastest ways to start getting on-air experience. If you want to be a board operator, you’ll need to complete the production/on-air certification class. Contact the Program Director for more information.

Working in a group or collective

KFAI has several arts and public affairs programs that require the work of many people to get them onto the air. In addition, several programs are produced by collectives. Much of the work on these programs is done behind the scenes; some of it involves being on the air, and all of it contributes to the end product that goes onto the air. If you are interested in helping on this type of program, you should contact the volunteers or programmers involved. Or, if you are ambitious, you might want to get together with other volunteers and propose a program of your own.

Reporting the news

KFAI’s newscasts are the most complex live programming that we do. Each newscast has to be created from scratch every day: news volunteers cover, write, and edit stories, download programs from satellite feeds, read the news over the air, engineer news broadcasts and so on. New volunteers are always needed especially during daytime hours on weekdays. Working on the news, you will gain many of the technical skills you will need if you later decide you want to do your own program. If you have an interest in current events, talk to the News Director to see whether the news department is a good place for you to start your on-air radio work.

Producing features

In addition to live programming, you can develop features and other prerecorded pieces for use in the station’s programming. Consider producing interviews, mini-documentaries, radio theater, or other features to be used by existing programs. Your imagination is the only limit to what sorts of features you produce. If you want to start producing, you will need to go through the production/air certification class. Contact the Program Director for more information.

Production crew

Every week, KFAI broadcasts pre-produced announcements (promos) to promote programs, upcoming events, pledge drives and many other things. Promo production requires radio production skills, creativity, and the ability to work independently to finish a project. Production volunteers work together to write, voice, and edit these mini masterpieces. You can get more information about production crew work from the Program Director.

Helping with special programming

Each year, KFAI presents special programming focusing on certain topics or serving parts of our listening community. For example, KFAI’s special programming has included Black History Month, Hmong New Year, Ethiopian New Year, International Women’s Day, Earth Day, Pride Festival, Cinco de Mayo, concert broadcasts, and others. This special programming may be all or part of a day, or may be featured throughout a week or month.

You can get involved in special programming as a coordinator of the programming, a program producer, a board operator, a member of a remote crew, a researcher, a cart producer, or in many other positions. KFAI
is also looking for suggestions about new special programming that we can produce. As a contributor, you may need to complete the production/air certification class or other training, but many jobs require only a willingness to help. **If you are interested in working on special programming, contact the Program Director.**

**Doing your own program**

Many people come to KFAI with an idea for a program they would like to hear on the air, and devote much of their energy to learning the skills they need to produce that program. To become a programmer, you must meet some prerequisites, including being a volunteer in good standing at the station, completing the air certification training, and submitting a program proposal or abstract to the Program Committee. More details about these prerequisites are covered in Chapter 3.

Getting a program is not easy, and depends on a number of factors, including turnover. Some years, there may be several program changes, but most of the time, turnover is quite low. There are always several applicants for each available opening in the schedule, and those openings tend to go to people who actively participate in the station and volunteer a lot of off-air volunteer hours. Do not be discouraged. If you have a really good idea, your program will almost certainly get onto the air eventually. In the meantime, as this chapter has outlined, there are many other rewarding ways to be involved in KFAI.

One way to get on the air at KFAI is to produce a show for The Wave Project, KFAI’s community access program. Depending on scheduling, you can produce up to two programs a year for The Wave Project. Groups and organizations, as well as individuals, are welcome. **Contact The Wave Project for more information about how to apply.**
Chapter 3: Programming on KFAI

This chapter discusses on-air programming on KFAI, including how on-air programming decisions are made. It covers the following topics:

- The Program Committee and the Program Director
- New programming on KFAI
- Applying for a program
- Program evaluations
- Your responsibilities and benefits as a programmer

The Program Committee and the Program Director

The Program Committee is an important elected decision-making body at KFAI. As a programmer, you will have an ongoing relationship with this committee from the time you apply for your first program. This chapter gives an overview of what the committee does, including information about how KFAI’s schedule is put together, how the program evaluation process works, and how the Program Committee deals with violations of KFAI and FCC rules.

The Program Committee

The Program Committee is a Board committee that is responsible for ensuring that KFAI’s mission is reflected in its programming. Just as the Board of Directors is in charge of KFAI’s overall operations, the Program Committee (with the Program Director) makes decisions on the overall direction of the station’s programming. Working with the Program Director, the Program Committee sets long-range programming goals for the station and periodically reviews the program schedule to see that it is in line with KFAI’s Mission Statement.

KFAI’s volunteers have a strong role in making programming decisions. Half of the Program Committee is directly elected by volunteers. While the other half is appointed by the Board of Directors, one or more of those board appointees may be volunteers as well. So, rather than being a body that sits above volunteers and delivers programming decisions from on high, the Program Committee is the vehicle by which volunteers help determine the station’s overall programming policies.

The Program Committee has nine members, most of whom serve for two years. The committee members include:

- Three members elected by KFAI volunteers—two seats open in even-numbered years; one seat opens in odd-numbered years
- Three members elected by the Board of Directors—one seat open in even-numbered years; two seats open in odd-numbered years
- Two members appointed to one-year terms by the Program Director
- The Program Director

Volunteer elections take place every December. Committee members appointed by the Board and those appointed by the Program Directory are chosen in January.

The Program Committee meets once a month—sometimes more frequently. Regular committee meetings are open to anyone who wants to attend.
To get a better idea of the Program Committee’s role in the station, consider the specific types of decisions that it makes, such as:

- Deciding what KFAI’s programming will be like at a particular time of day
- Determining whether a program proposal should be accepted or rejected
- Approving special programming, including days devoted to a single theme and working with the News Director to set policies that will guide KFAI’s news and public affairs programming
- Determining how the station will deal with violations of FCC or KFAI rules
- Helping plan special programming for pledge drives, and ensuring that all programmers participate in KFAI’s on air fundraising

**The Program Director**

As a KFAI programmer, you will probably have more contact with the Program Director than with any other staff member. The Program Director is responsible for the day-to-day implementation of the Program Committee’s decisions, and for ensuring that KFAI and FCC programming rules are followed by every programmer on the air.

A partial listing of the Program Director’s responsibilities will give you an idea of the pivotal position that this person plays in the station.

- Works with the Program Committee to fill programming vacancies
- Works with the Program Committee to assess the needs of KFAI and the communities it serves, and develop an overall program schedule that fills those needs
- Works directly with programmers to ensure the high quality of the station’s air sound
- Coordinates all special programming
- Ensures that news and public affairs programs are integrated into the station’s overall schedule
- Helps potential programmers prepare and submit program abstracts
- Manages KFAI’s training program for new and existing volunteers
- Oversees the preparation of station logs and promotional carts
- Works with independent producers to get their work included in KFAI’s air schedule

While the Program Director is the staff person who deals with rule violations, the Program Director does other things that can make things easier for you and help you produce a better program. For example, the Program Director:

- Knows the KFAI and FCC rules about programming, and can help you get answers for rule-related questions. The Program Director can also tell you whether something you want to do on your program will violate FCC rules, and may be able to help you figure out a way to do it and remain legal.
- Is the first person you should talk to if you have any program-related problems, such as needing to change the time of your program, or if you are having a conflict with another KFAI programmer.
- Can tell you exactly what kind of program is desired when filling an open time slot, and can give you advice about writing your program abstract.
- Can help you get additional training when you feel that you need it, and provide advice about improving aspects of your program.
- Has information about satellite programs and other externally produced programming that is available for you to use as part of your programming.

The Program Director is almost always the first person you will hear from if you break an FCC rule or KFAI policy. The Program Director will explain the rule that you have broken, and tell you how you violated that rule. The Program Director will let you know when the Program Committee will be discussing your rule violation, and will formally notify you of any consequences (such as a written warning or suspension) that results from the violation.
How programming decisions are made

At commercial stations, and at most public and community stations, programming decisions are made by the program director. While some program directors work with an advisory committee, the program director still has the final say about programming decisions. At KFAI, however, major programming decisions are made by the Program Committee, working with the Program Director.

Whether it involves deciding the fate of an individual program abstract or redesigning the entire program schedule, making programming decisions is a complicated affair. Take, for example, the case of a person applying for a program. Here are some of the questions that the Program Committee must consider, even for this relatively simple decision.

- Is the person technically competent?
- Are they qualified to do the program?
- Is the person asking for a time slot that is appropriate for the proposed program?
- Should the program replace an existing program, or should it wait until an opening in the schedule occurs?
- Will the program serve an audience that the KFAI mission statement says we should be serving?
- Does KFAI already have enough programming of the type being proposed?
- Will the program help KFAI’s on-air fundraising?
- Does the station have the resources (music, equipment, money, etc.) to support the program?

Program evaluation criteria

1. Each program must fit in with KFAI’s mission. It must be a type of program that the station ought to be airing.

2. Each program must serve a significant audience. Depending on the time of day, that can be either a narrow or a broad-based audience. In either case, though, it must be a part of KFAI’s mission to serve that audience.

3. Each program must have acceptable production values. The programmer must show technical competence, acceptable voice and presentation skills, and the ability to construct an interesting program that is good to listen to.

4. Each programmer must do volunteer work outside of producing their program. The programmer must attend station meetings and additional training classes, and participate in pledge drives, including pledge-drive preparation sessions.

5. Each program must generate income for KFAI. It must bring in an amount of pledges that is appropriate for the time of day that the program airs, and the type of audience that the program is aimed at. The programmer must actively solicit pledges according to station instructions and policies.

New Programming on KFAI

The following is what you need to know to get a program at KFAI. It describes the requirements you must meet to get on the air, and how to apply for a program.

Step for proposing a new program

These are the steps you need to take to propose a new program at KFAI:

1. Be an active volunteer. Get involved with the station and share your talents off the air. Volunteer regularly if you can.

2. Complete and pass the on-air certification course.

3. Complete a program abstract for your program idea and submit it to the Program Director. Produce a demo tape or CD of your program to supplement your proposal. You can submit an abstract at any time, even if there are no current program openings.
4. Follow up with the Program Director about the status of your abstract and ask that your proposal be considered when suitable program openings are available.

The Program Committee will consider all program proposals submitted for openings but applicants should understand that the committee has an overall preference for proposals from active volunteers that have passed the on-air certification course.

**Volunteer hours and pledge-drive participation**

In most cases, anyone who wants to do a regularly scheduled program on KFAI should be an active station volunteer before the Program Committee will consider their program proposal. Currently, every programmer is required to put in at least three hours per month of volunteer time outside of her or his program. While the Program Committee has no iron-clad rule about the number of months that you must be a volunteer before you can apply for a program, the Committee tends to favor applications from people who have been at the station for at least five or six months.

An important part of your volunteer hours is the work that you do on the station’s pledge drives. The biggest part of KFAI’s funding is raised over the air, and the station depends on every volunteer to do his or her part in making each pledge drive a success. *If you are not willing to help raise the money that makes KFAI possible, you will not be considered for a program.*

As a prospective programmer, you should put in as many volunteer hours as possible before applying for a program. Be sure to log your volunteer hours each day before you leave so that there will be no question of the number of volunteer hours you have completed.

**Applying for a program**

Once you have met all the prerequisites, you can ask the Program Committee to consider your program abstract. This section discusses the procedure you need to follow, and gives some hints for putting together a program proposal.

**The application process**

Every program on KFAI’s current schedule got there because someone had an idea for a program, and was able to convince the Program Committee that this idea deserved to be on the air.

**Note:** The Program Committee will often announce available openings, but program proposals/abstracts can be submitted at any time and will be kept on file indefinitely. Be sure to review and update your abstract to reflect changes in your training, volunteer duties or program concepts.

The process by which a program goes from concept to the air goes like this:

1. A volunteer comes up with an idea for a new program.
2. The volunteer writes a program abstract, and submits it to the Program Director.
3. At its regular meeting, the Program Committee evaluates the abstract and does one of the following:
   - Approves the proposal and gives the new program a time slot
   - Approves the proposal, but waits to put it on the air until a suitable time slot becomes available
   - Defers any decision on the proposal until a future meeting
   - Sends the proposal back to the volunteer for more work
   - Rejects the proposal
4. If the proposal is approved and the new program given a time slot, the Program Committee tells the volunteer the date on which she or he will go on the air.
5. The new programmer starts doing her or his program on the scheduled date.
Filling out a program abstract

Following are tips on filling out a program abstract. A sample abstract form is included in the appendices. The abstract form can also be downloaded from the KFAI web site.

- **Answer every question on the abstract.** If you leave out an answer, the Program Committee may not have the time to contact you to get the missing information. Type your answers or print them neatly. Messy and illegible abstracts are likely to be dismissed by the Committee.
- **Date/time slot.** Enter the date on which you’re filling out the abstract, and the time slot for which you are submitting an abstract.
- **Programmer information.** The abstract has space for information for two programmers. (If there are more than two programmers involved with your program, list the others on a separate sheet.) If you are the principal person responsible for the program, you should be as “Programmer 1.” Indicate whether each person is air-certified—sometimes this is the deciding factor when there are two equally good applications for the same time slot. Describe each programmer’s off-air work and previous radio experience. If you have done a program like the one you are applying for, mention that here.
- **Title.** Include all possible show titles. The Program Committee may have a favorite.
- **Brief description.** Give a short description of what you want to do. For a music show, describe the type of music. For a public affairs or spoken-word show, list sample topics, interview subjects and guests, and any outside program sources you would use.
- **Why you should get this program.** Explain what is unique about your program. If KFAI does not do anything else like it, say so. If there are similar programs on the air already, tell why yours is different, and why it deserves to be on the air. This is where you convince the committee that you are the best possible person to do the program you are proposing. Mention things that make you especially qualified to do the program you are proposing. For example, if you are proposing a program on African public affairs, and lived in Senegal for seven years, give them your old mailing address in Dakar. If you attend many concerts or lectures, list the number and type. If you read everything in print on a certain subject, mention some book and magazine titles.
- **Access to relevant materials.** This is another way the committee gets an idea of the particular expertise you bring to the program you want to do, so be as specific as possible. Describe the size of your record library or book collection, or connections to local and national figures who could serve as program resources.
- **Detailed description of your program.** The more thought you put into this detailed description, the better the Program Committee will be able to grasp your idea of the program. For a music show, list specific recordings and cuts, artists, rather than simply listing the artists. For a program profiling women in nontraditional careers, name specific women.
- **Identify the audience your program will serve.** Be specific. Tell how your program will serve that audience.
- **Do you want to be considered for other openings?** Let the committee know.

When you have finished your abstract, turn it in to the Program Director. You will be informed of the meeting date at which the Program Committee will consider your proposal. If you like, you can come to that meeting and make a short presentation of your idea and answer questions from the committee. You will normally be notified of the committee’s decision within 24 hours of when it is made.

**Program evaluations**

To maintain the overall quality of KFAI’s programming, the Program Committee evaluates new and existing programs. Some of these evaluations are done directly by committee members; some by the Program Director; and some by a special committee whose only purpose is to evaluate programs. The same criteria are used in all evaluations, regardless of who does them.
Program evaluation criteria
When your program is evaluated, the evaluators look at:

- Your technical skills and proficiency
- The quality of your program’s content
- Your adherence to KFAI and FCC rules and to other legal standards
- Your commitment to KFAI’s mission statement
- The extent to which your program serves the needs of a community that is targeted by KFAI’s mission statement.

Ongoing evaluations
The Program Committee is responsible for evaluating all programs in the KFAI program schedule. The committee will perform both formal and informal evaluations for the benefit of programmers and the station. The evaluation process is necessary to ensure that KFAI is meeting its mission in regards to programming. If you have any questions about evaluations and when they will occur, please contact the Program Director.

Evaluating new programs
New programs at KFAI are carefully evaluated for the first few months they are on the air. The purpose of this evaluation is to help programmers work out the kinks in their new programs, and to prevent long-term problems from developing.

Normally, the Program Committee approves a new program for a 13-week trial period. During that time, committee members listen to the program and evaluate it according to the general standards listed above. The new programmer will usually get feedback and suggestions for how to improve during these weeks. In extreme cases, where evaluators determine that the programmer does his or her program in a particularly bad or incompetent manner, the new program will not be given a permanent place on the schedule at the end of the thirteen weeks.

Evaluations during probation
Another time when your program will be evaluated is if you break an FCC or KFAI programming rule on the air. One of the main reasons for these evaluations is to ensure that you do not make the same mistake again without getting caught. But the more important reason for these evaluations is to make sure that you understand the rules that you must follow while you are on the air.

If you are ever put on probation, one or more members of the Program Committee will be assigned to listen to your program. While they will be paying particular attention to the problem that got you in trouble, they will also be listening to the overall sound of your program, and they will evaluate it according to the criteria set out earlier in this discussion of evaluations. The Program Director will normally pass on any comments that the evaluators have about your program.

Programmer responsibilities and benefits
When you become a programmer, KFAI entrusts you with a scarce and valuable resource. By accepting a program, you promise to follow programming rules set up by KFAI and the FCC, and you begin a relationship with the station’s listeners and with the community in general. Following is a discussion of the responsibilities that you have to the community once you become a programmer, as well as what KFAI offers you as a programmer.
Your responsibilities as a programmer

When you become a programmer at KFAI, you accept the following responsibilities:

- To understand who owns air time
- To be responsible to the communities you serve
- To follow KFAI and FCC rules.

Understand ownership of air time

Our air time belongs to the community. Each KFAI programmer is on the air because she or he has the skill, knowledge, and experience to serve the community by doing a radio program. Air time at KFAI is a limited commodity, and the station must use every bit of its air time in the best possible way.

Air time at KFAI will be given to you only so long as your program serves our listeners and furthers our mission. You can lose your program air time if you break station or FCC rules, if your on-air performance does not meet the station’s standards, or if the Program Committee and Program Director decide that your program is no longer needed. The Program Committee and Program Director also have the right to change the length of your program, move it to another day and/or time, and preempt your program when necessary.

Be responsible to the communities you serve

Community stations have a different relationship to their listeners and communities than other radio stations, even public stations. Perhaps the easiest way to describe the difference is to refer to the Communications Act of 1934, which says that broadcasters are licensed to serve “the public interest.” KFAI and other community stations take these words seriously. We exist to serve people whose needs (and, often, whose very existence) are ignored by other media. Our programming consists largely of things that other radio stations—especially commercial stations—are not interested in broadcasting.

Chapter 1 showed KFAI’s Mission Statement, which describes our relationship to our community and indicates how our programming should meet the needs of the communities that we serve. The Mission Statement is at the heart of every programming decision that the station makes. It should also be the basis by which you decide what goes into your program—who you interview, what music you play, and so forth.

Here are some questions you should ask yourself to determine whether your program is serving the community:

- How much does the content of your program reflect your personal tastes, and how much does it reflect the needs of the community that the program serves?
- What steps do you take to keep in contact with the people in the community your program serves?
- How much time do you spend trying to find new material (guests, music, taped or satellite programming) for your program? How often is new material included?
- Do you allow community access to your program? In other words, do you have guests on your program (either to help do the program or to be interviewed)? Do you include public service announcements and other information of interest to the community your program serves?
- How well are women, people of color, poor people, or people from other communities that KFAI serves represented on your program? How often is the music you play written or performed by people from these groups? If you do a news or public affairs program, how many of the people you interview are from these groups? If you do a talk program, how many of your guests are from these groups?
- Would a listener learn something new because she or he listened to your program?
- Is a significant part of your program made up of material easily available on other stations or in other media?
- Does any of the material you include in your program encourage hatred against people because of their race, sex, religion, or national origin?
These are not the only questions that you should ask, and they aren’t the only ones that the Program Committee will ask when they evaluate your program. But they should give you an idea of what you need to be thinking about when you are doing your program, or when you consider making changes to it.

Follow FCC and KFAI rules
As a programmer, you are expected to know, understand, and follow all FCC and KFAI rules regarding broadcasting and using KFAI equipment and studios.

KFAI’s commitment to you
In addition to the responsibilities you accept as a programmer at KFAI, KFAI offers you numerous benefits including:

- Access to evaluations and help
- Access to training opportunities
- Use of equipment and facilities
- Access to programming resources
- Involvement in programming decision-making
- Appeal of programming decisions
- Right to file grievances

Access to evaluations and help
You are entitled to know the results of any evaluation that the Program Committee makes of your program. You can also request that your program be evaluated. For more information on program evaluations, see the section earlier in this chapter.

In most cases, you have the right to retraining and remedial training to help you correct any problems with your program that have been identified as the result of an evaluation, or because of a violation of FCC or KFAI programming rules.

Access to training opportunities
You have the opportunity to receive the training in on-air and production skills that will enable you to do your work well. This includes training in how to use broadcast and production equipment, and in all KFAI policies, FCC rules, and other laws that apply to radio work.

You are entitled to take part in any training class or workshop offered at KFAI, provided there is space and you meet any prerequisites that have been set. You have the right to be considered equally with other volunteers when the station gives financial or other assistance for training offered outside KFAI.

Training Classes and Workshops
KFAI offers regular training programs for those with varying skill levels. The Program Director and the Training Committee offer classes in several areas including:

- Voice Training: How to use your voice creatively and to its fullest capabilities.
- Board Certification Training: This is the basic training necessary to run the board in the air studio.
- News writing and reporting: The fundamentals of broadcast news writing and reporting.
- Digital Editing and Promo Production: How to use the digital editing equipment and how to use it to produce promotional carts for programs.
- Interviewing: The basics of doing a good interview.
- Remote Broadcasting: This class teaches you the skills necessary to broadcast from a remote location away from the station, including the use of the station’s ISDN, COMREX and MARTI equipment.
Workshops on other topics are offered from time to time. Keep your eye on the *AirCheck*, the KFAI web site and the KFAI email forum for announcements.

**Individual Training**

If the station does not offer formal training in what you want to learn, you can approach someone knowledgeable in the subject and make individual arrangements for training. Most people at KFAI are happy to share their skills, and will make the time to help out someone who wants to learn. The Program Director can help you find a person who can help you with individual training.

**Use of equipment and facilities**

You are entitled to use KFAI’s studios, broadcast and production equipment, and other facilities when necessary to do your work. KFAI committed to keeping these facilities and equipment in proper working order. When something breaks, KFAI will endeavor to let you know when it can be expected to work properly again.

**Access to programming resources**

KFAI has access to programming that originates outside the station. Some of these programs come over the satellite; others are distributed by other means. As a programmer, you have the right to current information about the programming that is available.

KFAI budgets money each year to buy externally produced programming. Most of this money is spoken for months ahead of time, so if there is a program you think the station should buy, you need to talk to the Program Director as soon as possible. When money is available to buy programming, you have the right to be considered equally with other programmers when decisions are made as to how that money should be spent.

**Involvement in programming decision-making**

You have the right to be involved in decisions that involve you as a programmer. You are entitled to attend any meeting of the Program Committee. If a decision regarding your program will be made during a committee meeting, you have the right to be notified of that meeting in advance and to speak before the committee on your own behalf.

You also have the right to run—and are encouraged to run—for a seat on the Program Committee during the regular elections. If a vacancy on the committee arises between elections, that vacancy will be posted and, if you are interested in serving on the committee, you will be considered equally with other KFAI volunteers when the appointment to fill the vacancy is made.

**Appeal of programming decisions**

When the Program Committee makes a decision that affects your program, you have the right to know the reason(s) why the committee made that decision. If the Committee makes a decision that you disagree with, and it did not follow established procedures when making that decision, you can appeal the decision to the Grievance Committee. The Grievance Committee will then do one of the following things:

- It can tell the Program Committee to decide the matter again, following the proper procedures. This does not necessarily mean that the decision will change. Even after reconsidering, the Program Committee may still determine that its original decision was the correct one.
- It can affirm that the Program Committee made its decision according to established procedures.
- It can refuse to hear your appeal because you have not presented sufficient information to indicate that the Program Committee made its decision improperly.

For information about the KFAI Grievance Policy and how it is administered by the Grievance Committee, refer to the Grievance Policy document in Appendix D.
Chapter 4: KFAI and FCC Rules

This chapter describes the rules that you are expected to follow as a KFAI programmer, as well as your responsibilities and rights as a programmer. It covers the following main areas:

- KFAI rules
- Federal Communications Commission (FCC) rules
- How rule violations are handled

KFAI rules

Besides the FCC rules that all programmers and stations must follow, KFAI has its own rules for programmers. One of the conditions for having a program on KFAI is that you be familiar with and obey the rules described in this chapter. KFAI programming rules ensure that each program on our air is in accord with the KFAI mission statement and programming philosophy. The basic assumption that underlies all of these rules is that KFAI exists to serve specific communities in the Twin Cities area, and that our programming must meet the needs of those communities.

As with FCC rules, some KFAI rules are more important than others, and the penalties for violating the rules vary accordingly. For minor violations, you may get only a warning; for more important violations, you could be suspended from the air; and for the most serious violations (or persistent violation of less-serious rules), you might lose your program altogether. Breaking some rules—such as the one that bars anyone from taking KFAI records, CDs, or tapes out of the station—might also result in legal charges.

The KFAI rules cover the following areas:

- Respecting other volunteers and KFAI property
- Staying informed
- Getting involved
- Respecting the community you serve
- Being responsible
- Understanding the rules regarding libel and slander
- Understanding the rules regarding disparaging remarks

Respect other volunteers and KFAI property

KFAI’s studios, and the various types of production and broadcast equipment that we own, make it possible to produce community-based radio for the Twin Cities. To ensure that these resources are used well and remain in working order, it is important that you know the rules governing studio and equipment use.

- Treat other volunteers with respect. KFAI volunteers come from a variety of backgrounds and have different goals but we all make contributions to the organization.
- NO SMOKING anywhere in the building.
- NO EATING OR DRINKING in the studios.
- All equipment is the property of KFAI and is for KFAI use only.
- Equipment cannot be taken off station property. Certain remote equipment can be checked out with staff permission.
- KFAI’s CDs, albums, and cassettes cannot leave the station.
- Theft of any kind is cause for immediate dismissal.
- Report all damaged equipment in writing to KFAI staff.
Stay informed

Stay informed about station news, business, and upcoming events.

- Check mailboxes, bulletin boards, email, station newsletters, and the web site for regular station updates and announcements.
- Give your current address, phone number and email address to the Volunteer Coordinator so the station can reach you.
- Attend station meetings.

Get involved

KFAI depends on people power. As a volunteer, you are expected to be involved in station activities outside of doing your program.

- KFAI Programmers are required to spend three hours per month on off-air volunteer projects, a total of nine hours quarterly.
- Be an active volunteer. Participate in meetings, vote in volunteer elections, and help out with pledge drives. Find your niche off the air.

Be responsible

- Be at least fifteen minutes early for assigned board shifts. Inform other volunteers if you are going to be late by calling the studio line: 612.341.0980.
- Contact the Program Director if you cannot make a board shift. Phone number: 612.341.3144x20.
- Show up on time if you’ve signed out a production studio. Call the Program Director if you are unable to make your scheduled time.
- Put equipment and materials back when you are finished, especially music from the library or studio and recording equipment from the News Director.

Federal Communications Commission (FCC) rules

The FCC is the Federal Communications Commission. It was created in 1934 by the federal government to regulate all broadcast communications within the United States.

The FCC was deregulated in 1986, meaning the commission decided to no longer require individual programmers to be licensed through the government. However, the FCC does require stations to certify that their operators know the rules and regulations of broadcasting. If KFAI were to allow uncertified operators on the air, we would lose our FCC license. That is why all on-air programmers must go through the air certification process.

A KFAI programmer who violates any FCC rule is subject to immediate termination from KFAI and a fine by the FCC. Ignorance of these FCC rules is not an excuse.

The FCC can also fine or suspend the license of a station that allows the violation of its rules.

You are expected to understand and follow the FCC rules regarding:

- Operations rules
  - Certified operator signed on at all times
  - Alcohol or substance use while on air
  - Program log
  - Station log
  - Chief operator
  - Transmitter and translator frequencies
  - Legal ID and Translator ID
• Transmitter on/off procedures
• Emergency Alert System (EAS)
• The public file
• Modulation
• Language and content rules
  • Sensitive language
  • Commercialism and underwriting
  • Partisanship/Political broadcasts and equal time
  • Telephone conversations
• FCC inspections

**Operations rules**
The following FCC rules apply to station operations.

**Certified operator signed on at all times**
A certified operator must always be signed on the station’s program log.

**Alcohol or substance use while on air**
It is a violation of FCC policy to be intoxicated or under the influence of any substance when signed on the air. You will jeopardize KFAI’s license if you are intoxicated on the air, and you will be immediately terminated. You will also be immediately terminated if there is any type of substance use by you or others who are part of your program while you are on KFAI premises. If you are on the air after business hours (that is, from 5 PM to 9 AM weekdays, and on weekends), you are responsible for the behavior of everyone in the air studio.

**Program log**
The *program log* is a chronological chart that governs the flow of all programs. It is found in the on-air studio and is generally kept within the immediate reach of the on-air broadcaster. This log lists the underwriting messages and promotional material you will need to air during your on-air shift. This is also where you will sign in at the beginning of your shift, and sign out at the end of your shift. The following rules apply to keeping the program log:

• Sign the log in ink, either blue or black. Do not use a pencil or red ink.
• If you make a mistake, draw a single straight line through the mistake and write the correct information in ink. Do not scribble out the mistake or try to erase it. Do not use correction fluid.
• When you have completed an underwriting or promotional announcement, be sure to log the time you read the announcement. Do not initial the item on the log or simply check it off. You must provide the time so that accurate information can be provided to the businesses that underwrite KFAI programs.

**Station log**
The *station log* is also kept in the on-air studio. You will only need to use this log in certain situations:

• Just as the program log governs the content of your program, the station log records the technical activities of the station. Any technical difficulties you experience with the transmitter should be recorded on the station log.
• If KFAI goes off the air during your shift and you have to turn the transmitter back on, that action should be recorded in the station log.
• Any activity regarding the Emergency Alert System (EAS) should be recorded on the station log.
Chief Operator

The Chief Operator is responsible for the station log. The Executive Director is the Chief Operator. In the Executive Director’s absence, the Designated or Acting Chief Operator is the Program Director. The Chief Operator is not the same as the Chief Engineer. The Chief Engineer is responsible for all equipment repairs.

Transmitter and translator frequencies

KFAI has two frequencies: 90.3 FM and 106.7 FM.

The signal from our transmitter, at the top of the Foshay Tower in downtown Minneapolis, is broadcast at 90.3 FM, in the city of Minneapolis and surrounding areas, sometimes reaching into parts of St. Paul. This is our main transmitter and operates at a power of 125 watts at a height of 442 feet.

For a stronger broadcast into the city of St. Paul, KFAI operates a translator located on the Robert Street Water Tower in West St. Paul. This translator “picks up” the signal from the Foshay Tower, then broadcasts that signal to our St. Paul-area listeners at 106.7 FM. It operates at a power of 175 watts at a height of 174 feet. Its assigned frequency is K94AM West St. Paul at 106.7 FM in St. Paul.

Legal ID and Translator ID

A station ID must be performed within five minutes of the top of every hour. KFAI has two types of IDs: a legal ID and a translator ID. The program log will identify which type of ID you are required to perform.

- A legal ID consists of the call letters and the area of the license. A simple legal ID would be KFAI, 90.3 FM Minneapolis and 106.7 FM St. Paul.
- The translator ID includes the legal ID, plus more information about the St. Paul operating translator. For example: KFAI, 90.3 FM Minneapolis and Operating Translator K294 AM West St. Paul at 106.7 FM St. Paul.

The program log will indicate which ID should be performed, and at what time. The text for both legal and translator IDs is posted in the on-air studio. The translator ID needs to be performed only twice a day, at times specified on the log.

Transmitter operation

All certified board operators must know how to operate KFAI’s transmitter, including monitoring transmitter power and turning the transmitter on and off. The transmitter is controlled remotely using a station telephone. The remote control is connected by a code number using the keypad on the phone. Once connected, an automated voice will announce, “This is the KFAI transmitter.” Further details on accessing the remote transmitter are available in The Book in the on-air studio, and in various postings in the studio and engineering booth. Further information is also provided in programmer training sessions.

Note: If there is a problem with the transmitter, the system will automatically respond, and will contact the Chief Engineer regarding that problem.

FCC requires that all on-air staff know how to turn the main transmitter on or off in the case of an emergency. Generally, a programmer would turn the transmitter on or off at the direction of the Executive Director, Program Director, or Chief Engineer in the following circumstances:

- KFAI declares it an emergency when the next programmer does not show up for their shift. In this case, turning off the transmitter, should only be done at the direction of the Program Director or Executive Director.
- Certain weather conditions could also disable the transmitter, in which case the Chief Engineer may call you to turn the transmitter on or off.

Emergency Alert System (EAS)

All programmers must be able to operate the Emergency Alert System (EAS). This system is located in the on-air studio above the CD players and cassette decks. More information regarding the EAS will be
provided during programmer training sessions. Instructions on operating the EAS are in *The Book*, which is kept in the on-air studio. You can also contact the Program Director for details and operating questions.

The public file

All radio stations are required to maintain a public file. This file contains copies of the station’s licenses, ownership records, and any Equal Opportunity and Affirmative Action statements. It also includes any correspondence from the FCC regarding KFAI, as well as any awards the station has received. The public file contains comments from the general public related to our programming or community involvement.

The public file is kept by the Program Director in the administration offices. Anyone from the public can inspect this information during normal business hours. You can refer members of the public who inquire about the public file to a KFAI staff member.

Modulation

Board operators are responsible for the signal that KFAI sends out. The FCC does not allow excessive overmodulation. Board operators need to monitor the meters in the air studio. The other place to monitor modulation is on the Modulation Monitor in the Engineering Bay. Overmodulating more than six times in one minute is considered an offense by the FCC.

Language and content rules

Board operators are responsible for everything that goes out on the air. This includes every word spoken by guests and everything contained in a recording; therefore, all board operators need to know what the FCC does and does not allow.

The FCC will fine stations that are in violation with their language and content guidelines. Violations are often reported by listeners, so it is important to understand and follow the rules.

The FCC rules regarding language and content involve several categories:

- Sensitive language
- Commercialism
- Partisanship/Political broadcasts and equal time
- Telephone conversations

*Note:* Libel and slander are other important content issues that are not liable to enforcement by the FCC. They are covered in the KFAI rules section.

Sensitive language

KFAI is governed by the FCC in relation to what we can, or cannot, say on the air. To the FCC, there are three types of “bad” language: *obscene, indecent,* and *profane.*

Obscene language

*Obscene language* usually refers to sexual acts or bodily functions (especially excretory functions). Obscenity is not exclusive to just words. Euphemisms and graphic descriptions can be considered violations. To be considered obscene, the material must a) appeal to the prurient interest [prurient: obsessively interested in sexual matters] b) describe sexual conduct in a patently offensive way, and c) lack serious literary, artistic, political, or scientific value.

Examples of obscene words are: cunt, tits, pussy, fuck, shit, piss, cocksucker, and motherfucker. This, however, is not an complete list. If you were to use one of these words on the air, you would need to prove that the word was being used in an artistic or scientific context. You need to exercise extreme caution in this area.
**Indecent language**

*Indecent language* is similar to obscenity, yet indecency can include things other than obscene language. The FCC defines indecency as the broadcast of language that “describes, in terms patently offensive as measured by contemporary community standards for the broadcast medium, sexual or excretory actions or organs.”

Some things to keep in mind about indecent language:

- Indecency is a more common offense than obscenity.
- A single national standard is used for indecency.
- The fact that material has literary, artistic, political, or scientific value is irrelevant when the FCC determines whether the material is indecent.
- Indecent material can only be aired during the safe harbor period between 10pm and 6am. Contact the Program Director if you have questions about your program and indecency.

**Profane language**

Language is considered *profane* if it calls upon a deity to condemn something or someone, or if it slanders, debases, or misrepresents any deity, religion, or any form of worship. Restrictions on profane language are seldom enforced, yet certain cases may be treated as indecent, so it is best to avoid using such language.

**Avoiding obscene, indecent, and profane content**

These FCC language guidelines are set by the communities we serve. An argument for the “artistic” or “scientific” use of these three forms of language might be acceptable, but it is best to avoid this kind of expression if possible.

- Screen all material before broadcast, including music, interviews, and other prerecorded content. When preparing for your program, pay attention to the lyrics being used in relation to the three areas of concern for the FCC. Ignorance is not an excuse for violating the FCC rules regarding sensitive language. The FCC does respond to complaints from the public, so please respect the audience and community your program serves. If you have any concerns about music lyrics and sensitive language, talk to the Program Director.

- Inform all guests and interviewees of the rules regarding sensitive language. If you are conducting an interview, either live in the studio or by telephone you are responsible for your guest’s language when they are on the air. If the guest is using language that fits into one of the sensitive-language categories (obscene, indecent, or profane), first warn them politely that they are using inappropriate language, and that if they do not stop, you will take them off the air. If the guest continues using inappropriate language, you must terminate the conversation, either by turning off their microphone or telephone interview equipment.

- If you notice music or other audio content that violates the rules, take it off the air.

- The hours of 10 PM to 6 AM are considered a “safe harbor” period by the FCC, where enforcement of sensitive-language rules is relaxed. However, programmers could still be found in violation of the rules.

- The FCC will fine persons who are out of control on the air, and will fine the station as well. Such a fine could cause you to lose your programming privileges. Remember, when you are engineering the on-air board, you are responsible for everything you or your guests say on the air.

- Talk to the Program Director if you have any questions regarding the use of sensitive language during interviews, or about any part of your program’s content.

- When in doubt, play it safe.

**Commercialism rules**

KFAI is licensed as a noncommercial broadcaster. This means that KFAI cannot run traditional advertisements. The station’s status also dictates what one can and cannot say on the air.

Several FCC rules regarding commercialism apply to KFAI, particularly in how KFAI conducts itself as a not-for-profit entity.
**Underwriting rules**

KFAI can air brief underwriting announcements about entities that provide funding. These announcements differ from ads in what they can include as copy content. It is important that announcers read exactly what is written in underwriting announcements.

**General commercialism rules**

- You cannot mention prices or discounts. When you have guests on your program talking about an upcoming event, explain to them before going on the air that they cannot mention ticket prices.
- You cannot use calls to action ("Go to this show," “Buy this disc,” etc.).
- You cannot use qualitative language when describing a product, service, event or performance. ("best,” “better,” “great,” etc.)

Programmers should be mindful of these guidelines when talking about any product, service, or event. As a general rule: *the station can inform but not promote.*

An exception to these commercialism rules is that KFAI can speak more freely about other 501(c)(3) non-profit organizations and station-related events. For consistancy, however, all announcements (for profit and not for profit) should conform to the for-profit guidelines of commercialism. KFAI staff will inform you of any exceptions. Address any questions regarding commercialism to the Program Director.

**Promoting events and conducting giveaways**

The FCC states that non-commercial stations, such as KFAI, cannot appear to promote or endorse any particular record company, record label, artist or artists, performance, event, lecture, or commercial business. When doing a promotion or giveaway, programmers should follow the script that accompanies the promotion or giveaway.

**Partisanship/Political broadcasts and equal time**

Several rules apply to how KFAI handles coverage of elections.

1. As a not-for-profit station, KFAI cannot take positions on any elections, or endorse candidates for any party.
2. Leading up to an election, every time a candidate appears on the station, program context and guest information needs to be shared with the Program Director and that information must go in the public file.
3. If you have one political candidate on your program, you need to offer an *equal opportunity* to opposing candidates running for the same public office. This policy is critical in shaping the perception that KFAI is acting fairly regarding election coverage.
4. In some situations, a candidate can request an *equal opportunity* for air-time if an opponent has appeared on a program. The FCC states that, “a request for equal opportunities must be submitted to the licensee within one week of the day on which the first prior use, giving rise to the right of equal opportunities, occurred. A person requesting equal opportunities must have been a legally qualified candidate for the office in question at the time of such first prior use.” There are some programs that are exempt from the *equal opportunity* clause. Please ask the Program Director if your program could be exempt.
5. Broadcast stations are not allowed to censor a candidate’s statements even if they “are libelous, indecent, or likely to incite racial hatred or violence.” (Section 315 of the Communications Act)
6. You are not required to air opposing views within a broadcast. However, KFAI encourages programmers to cover all aspects of a story and to present both sides of a political issue.
7. The Zapple Doctrine comes into effect when the supporters of one candidate advocate that candidate or oppose the election of their opponent(s). When a situation like this occurs, the opposing candidates need to have access to *equal opportunities* on the air. Due to the regulations placed on non-commercial radio, situations involving the Zapple Doctrine rarely occur. Yet, the complex nature of this and other political broadcast rules underscore the importance of communicating with KFAI staff, especially the Program Director.
8. Rules regarding political broadcasts change from election to election. If you plan to do political programming, it is important that you communicate with the Program Director and News Director for guidance.

**Telephone conversations**

When you talk to someone over the telephone with the intention of putting the conversation on the air, you are subject to federal and state laws governing the use and recording of telephone conversations.

- FCC rules forbid you from making a live broadcast of a phone conversation unless the person you are talking to gives permission.
- Both federal and Minnesota laws ban the recording of telephone conversations unless at least one of the parties to the call are aware that the recording is taking place.
- When you make out-of-state calls, you may run into additional legal requirements. Many states (such as California) require that both parties to the call be aware that it is being recorded.
- This means that, for calls in which both parties are in Minnesota, you do not have to ask the person you are calling for permission to record. However, it is illegal to use that call over the air unless you have permission from that person. For out-of-state calls, it may not be legal to even record the call unless the other person gives you permission.

**Important:** You must *always* ask for permission before you use a telephone conversation over the air. If you broadcast a conversation without permission, you are breaking FCC rules and federal law.

**Live telephone conversations**

If you are taking calls over the air, the FCC requires that, at the beginning of the conversation, you announce to the person that she or he is on the air. Saying something like “You’re on the air with KFAI” fulfills this legal requirement. If you have someone answering calls before they go on the air, the legal requirement is met by having that person tell the caller: “When the next voice comes on the line, you’re on the air.” In either case, a person is presumed to have consented to on-air use of the conversation if they keep talking to you. On the other hand, if a person says “I don’t want to be on the air” or something similar, conclude the call immediately.

FCC rules and federal law prohibit you from calling a person and, without warning, putting them directly onto the air. When you call someone, you must ask them off-air whether you can broadcast the conversation. *It is not okay to call someone and ask them for permission while on the air—this is a very serious violation of FCC rules and federal law.* If the person says you can broadcast the conversation, it is permitted to put them on hold and start the call on the air later. If the person refuses permission to use the conversation on the air, do not put them on the air in spite of their refusal. Doing so is a serious FCC rule violation.

**Recorded telephone conversations**

Phone calls that you record for use on the air at a later time (such as in a news story) are subject to both FCC rules and state laws. Because state laws vary, it is a good practice to handle all recorded phone calls—in a way that would meet the requirements of the most restrictive states.

When you want to record a conversation, you need to notify the person you are calling at the beginning of the call. Say something like this:

*This is Esperanza Garcia calling from KFAI radio. I’d like to talk to you about (whatever the topic is). Is it okay if I record our conversation?*

If the person says yes, start recording. If they say no, you cannot legally record the call. (If a person refuses permission to record, do not give up entirely. Sometimes they will change their mind part way through the call. So keep your tape machine on stand-by.)
FCC inspections

Occasionally, the FCC does on-site inspections of licensed broadcasting stations. These inspections are done without notice during any time a station is on the air. Usually, inspections take place during weekday business hours. A station is most likely to receive an FCC inspection after it makes a major change in its facilities and operations, such as a new studio or transmitter.

When the FCC inspectors do show up, they will be looking to see whether:

- KFAI is operating its transmitter according to the terms of its license
- The station is keeping required documentation about its technical operations and programming
- All KFAI programmers are board certified and are familiar with FCC rules

What the FCC expects you to know

As a programmer, the FCC expects you to know the following things:

- The location of operator licenses (behind the glass door in the engineering room) and our public file (in the Program Director’s office)
- How to receive and send Emergency Alert System (EAS) tests and alerts (see The Book)
- The location and function of the ATS system (behind the glass doors in the engineering bay)
- How to monitor the on-air signal (use “Air 1” setting on board or modulation monitor in engineering bay)
- How to make log entries correctly (use ink; put the time next to actions; don’t sign off until your program is over)
- Our transmitter and translator locations, signal strength and broadcast range

If the FCC arrives when you are on the air

If you are on the air when the FCC inspectors show up:

- Do not interrupt your broadcast, but do not ignore the inspectors
- Be polite and answer any questions you can answer. Answer honestly and do not make up answers
- Notify the Executive Director and other staff members that the FCC has arrived

Besides asking questions, the inspectors will ask you to show your knowledge of certain procedures. Do anything they ask you to do to the best of your knowledge and ability. While the inspectors can ask you to explain or demonstrate anything having to do with FCC rules and station operations, they will probably only ask you the most basic questions.

While the inspectors will not let anyone help you, you can look up answers or procedures. If they ask you something that you do not know, you can either look it up or tell them where the information can be found. A copy of this Programmer’s Handbook will always be in the air studio to help you. You can also find information in The Book, a white three-ring binder in the air studio. The Book contains important phone numbers, procedures (including transmitter and EAS operations), and basic technical notes.

Libel and slander

Libel and slander are complicated subjects that are, for the most part, beyond the scope of a handbook like this. Questions involving libel and slander are best dealt with by station management and KFAI’s attorneys. Nonetheless, you should have a broad understanding of libel so you can tell when you are heading into dangerous terrain.

Unlike other rules and definitions that this handbook discusses, libel and slander have nothing to do with the FCC. Instead, they are legal terms having to do with false statements: a libel is a published statement; slander is an oral statement. To make our discussion simpler, we’ll lump them both under the term libel.
Definitions

For a statement to be libelous, these things must generally be present:

- The statement must be false.
- The statement must be published; that is, you must make the statement to a third person. Radio broadcasts are considered publication.
- The statement must injure a person’s reputation or good name. You should remember that, in the eyes of the law, corporations are considered to be persons.

False statements that are libelous include, but are not limited to, the following:

- Accusing someone of engaging in criminal conduct
- Accusing a person (or corporation) of bad or incompetent business practices
- Alleging that someone is involved in sexual misconduct
- Reporting that someone has HIV or AIDS when she or he doesn’t

The burden of proof

Someone who believes they have been libeled must be able to prove that a statement you made referred to him or her. If an individual is not named in your statement, she or he must prove in court that you included enough details to make it obvious who you meant. If they can’t do this, no libel took place. It’s easier for someone to prove libel if your statement identified him or her by name.

It’s more difficult for a member of a group to win a libel suit. If, for example, you said that a group of University of Minnesota officials were embezzling funds, any one of those officials would have difficulty winning a libel suit, even if she or he could prove that no embezzlement took place. But if your statement included information that lets listeners identify a particular official as an embezzler, that person could have an easy time winning in court.

Not all people are equally protected by libel laws. While a private individual must prove only that you were negligent when you made a statement, public officials and public figures face a higher burden of proof. They must show a court that you acted with actual malice; in other words, they must show that you knew a statement was false when you made it, or that you had a reckless disregard for whether the statement was true or false. (While it’s easy to identify public officials, it is often hard to tell who is a public figure and who is a private individual. Be very careful here, and get lots of advice before saying something that you might come to regret.)

If, despite your best efforts, someone accuses you of libel, your main defense is truth. No matter how much a statement injures someone’s reputation, you are protected if you can prove that the statement is true. If someone proves you made a false statement, however, she or he can collect damages without having to show the court that any injury to their reputation took place.

Protecting yourself from libel suits

The best defense against a libel suit is never to get involved in one in the first place. This means that you must check facts meticulously; not make a statement until you are sure you can defend its truth; and check with station management or a qualified attorney if you think you might have a problem.

The Public Radio Legal Handbook suggests the following measures to protect yourself from libel:

- Check and recheck names and addresses for accuracy; there is a whole history of libel litigation concerning mistaken identification.
- Think carefully about the words being used; he said and he admitted imply different things, as do statement and confession.
- Always remember that an indictment is a charge, not a finding of guilt.
- Anonymous sources are extremely dangerous.
• Be careful with teasers, promos, and headline stories. A fair and accurate job of reporting can be easily undone when it is squeezed into a few lines of hype.
• Exercise extreme care in covering those stories in which people’s reputation are most on the line; stories of crime, sex, violence, and official misconduct. Use similar caution in situations in which emotions, including those of one’s sources and reporters, may be running in high gear: disasters, riots, and personal pain or loss.

Important: As a programmer, the most important thing about libel to remember is this: If someone sues because you make a libelous statement over the air, you will be the main person being sued.

Contact the Program Director for more information about libel and slander issues.

Disparaging remarks

The rule on disparaging remarks has nothing at all to do with the FCC. It is an internal KFAI policy: Do not put the station’s dirty laundry out for display on the air. It makes for bad radio. KFAI has systems to deal with complaints and requests. Volunteers need to go to staff, the Program Committee and the Board of Directors to deal with specific issues—not the airwaves.

Using your position as a programmer to talk about KFAI’s internal problems is disrespectful to your listeners. They get only one side of the story—yours—and miss important parts of the story that would enable them to have an informed opinion about the problem. In addition, taking the station’s problems on to the air makes both you and the station seem unprofessional.

Disputes, arguments, personal clashes, and political disagreements should stay inside KFAI. The only exceptions to this rule are for news coverage of internal KFAI politics when those politics are deemed newsworthy, and for times when the Program Committee, Board of Directors, or Executive Director decides that an internal problem is so serious that the station needs to devote programming to it.

Another aspect of disparaging remarks is what you say about other programs or programmers while you’re on the air. It is not okay to criticize someone else’s program or their ability to do their program. (If you have criticisms of another program, talk to the Program Director.) It is also not okay to make statements such as “This is the only program worth listening to on KFAI.” An important part of community radio is that everyone pulls together to make the station a success—and running down other programs does not constitute pulling together.

Rule violations

How the FCC handles rule violations

There are a few ways that the FCC can find out if a programmer on KFAI is breaking its rules. The most likely way is for a listener to hear something they do not like and report what they heard to the FCC. In addition, the FCC may find violations during a station inspection, or an FCC member may hear a programmer break a rule while listening to the station.

The FCC rules that directly affect programmers are usually—but not always—the less significant ones. Violations are normally punished by small fines. Unfortunately, what the FCC considers a small fine runs to a couple of hundred dollars. For more serious violations, the fines are larger.

If you break an FCC rule, you will not be the only one to face consequences. In most cases, the FCC will fine or take other action against KFAI. In serious cases, such as violations that involve sensitive language or commercials, KFAI might face very large fines or lose its license to broadcast.

Important: Do not assume that no one will complain to the FCC if you break a rule. The FCC regularly responds to complaints and will issue significant fines and penalties. If you want to learn more about recent FCC actions, contact the Program Director.
How KFAI handles rule violations

KFAI is responsible to the FCC, to other federal bodies, and to state and local government for ensuring that certain rules and laws are enforced on our air and on our premises, and in addition, has its own rules. While all of these rules must be taken seriously, breaking some of them will cause you to lose your programming privileges—temporarily in the case of minor violations, permanently in the case of major or persistent violations.

Violations that can affect your programming privileges include (but are not limited to):

- Violating an FCC rule for which the station can be fined or which could put KFAI’s license in jeopardy, including violations of the sensitive-language or commercialism rules, use of alcohol or drugs while on the air, and allowing an uncertified person to operate the board.
- Knowingly broadcasting material that could violate FCC programming rules without clearing that material in advance with the Program Director or Executive Director.
- Theft or unauthorized use of property owned by KFAI. This includes “borrowing” records, CD’s, or tapes from the music library.
- Getting promotional copies of CD’s, records, or cassettes sent to your home, rather than to the station.
- Misuse or abuse of KFAI equipment or facilities, including equipment in the air studio, production room, and newsroom. This includes eating and drinking in the studios.
- Threatening or violent behavior toward other volunteers or KFAI staff.
- Failure to participate in pledge drives and other station fundraising efforts.
- Missing your program without notifying the Program Director ahead of time that you need to be absent.
- Missing your program (not showing up) three times without approval from the Program Director.
- Persistent violation of your program abstract.

How violations are handled

Violations of KFAI and FCC rules are normally handled by the Program Director or the Executive Director. Once it appears that a programmer has violated a rule, she or he will normally be contacted by the Program Director, who will ask the programmer to tell her or his version of the events surrounding the violation. The Program Director will then tell the programmer what the station’s next actions will be. In the case of serious FCC or station violations, the programmer may be pulled off the air immediately and suspended from her or his show until formal action is taken.

Sanctions for rule violations

There are five levels of sanctions that KFAI uses to deal with rule violations:

1. **Oral warning.** If the programmer has not committed the violation previously (and is not currently on probation), the Program Director gives an oral warning and puts a note in the programmer’s file indicating the date and nature of the warning.

2. **Written warning.** The Program Director and the Program Committee Co-Chair give the programmer a written notice of the violation, and a warning that further violations will result in more severe sanctions. Copies of the warning are put in the programmer’s file and sent to the Program Committee.

3. **Probation.** The programmer is put on probation for a period of time, normally 13 weeks for a first violation, and a member of the Program Committee monitors the show during that time. Violation of any KFAI or FCC rule during the probation period will result in the programmer’s suspension.

4. **Suspension.** The programmer is barred from the air for a period of time. The Program Committee will replace the programmer with a suitable substitute and the programmer will normally be allowed to resume her or his program at the end of the suspension period.

5. **Expulsion.** The programmer is banned from the station, either permanently or for a set period of time.

Matters regarding probation, suspension or expulsion will be brought before the Program Committee.
Depending on the how serious the violation is, and on whether a programmer has previously violated FCC or KFAI rules, *sanctions can begin at any level*. There are some violations, such as theft of station property, for which sanctions normally *begin* at the highest level.

A major reason for these sanctions is to protect you and other programmers from FCC actions. If KFAI enforces FCC rules strictly, programmers are less likely to violate those rules—and the station is less likely to have an on-air rule violation that comes to the attention of the FCC. In addition, strict enforcement of the rules helps protect KFAI’s license (and pocketbook) from FCC penalties. In fact, one of the things that the FCC looks at when it decides whether to fine a station or just give it a warning is how strictly that station enforces the FCC’s rules.
Chapter 5: Programming basics

This chapter will help you handle many of the things that you do during your program. Not every situation you’ll encounter is described here—the Programmer’s Handbook is not a technical manual. If the information you need is not included here, check The Book in the air studio, or talk with the Program Director or Chief Engineer.

General procedures

Following are basic guidelines for doing a program.

Developing a personal mission statement

As you saw in chapter 1, KFAI has a Mission Statement that tells why the station exists and who it is trying to serve. As a programmer, you have your own reasons for being on the air. You will do your best programming if you take time to think about those reasons, and reexamine them over the time that you are on the air. By doing this, you are creating your personal mission statement to guide your work at KFAI.

Here are some questions you might ask yourself when creating your mission statement.

- Why are you producing radio?
- Why did you choose to do the particular type of program that you are doing? If you are doing a music show, for example, why did you choose music and not public affairs?
- Why are you at KFAI instead of at another station?
- What special “something” do you want to bring to KFAI’s listeners?
- How do you want your program to fit into KFAI’s mission?

KFAI’s Mission Statement helps the station focus its efforts and determine whether it is doing a good job of serving the community. In a similar manner, you can use your personal mission statement to tell whether your program is meeting the goals you set for it when you started.

Sticking to your abstract

Sticking to your abstract is the most basic programming rule at KFAI. Your abstract says, in writing, what it is that you will do in your program and the description of your program contained in your abstract is the basis on which the Program Committee decided to put you on the air. If you stray too far from your abstract, you are not doing what you said you were going to do.

You do not have to think of your program abstract as a straitjacket that limits your programming choices. If you do a folk program, for example, it is fine to play a bit of country or rock if it fits in naturally with the rest of what you are presenting. However, it would not be okay for you to start playing a lot of country or rock during each show. If what you are doing in your show changes significantly from what you described in your abstract, you must submit a new abstract to the Program Committee. Then the committee will decide whether the changes in your program fit in with KFAI’s Mission Statement and programming priorities. If you are not sure whether a change in your program requires you to submit a new abstract, talk to the Program Director or a member of the Program Committee.

When you must submit a new program abstract

You must submit a new program abstract when:

- The overall character (musical or content) of your program changes.
- The original host leaves the program.
• There is a major change in the group or collective that does a program.
• A significant new element is added to your program, such as the regular use of programs off the satellite or adding regular use of interviews to a previously all-music show

It is important to stay in communication with the Program Director about any changes occurring within your program. The Program Director will advise you about any necessary procedural steps you may need to take.

**Saying who we are**

One of the most important things to do on the air—and one of the easiest to forget—is to let people know your name and the name of the station.

We want people to know that they are listening to KFAI. We want the credit for the programming we present, and we want people to know how much they depend on us for interesting and important radio programming.

Let listeners know the name of our station at every reasonable opportunity. Each time that you speak on the air, identify yourself, your program, any guests on your program, and, most importantly, the station. For example:

*This is Bop Street, coming to you on KFAI.*
*It’s twenty five minutes past 2 o’clock here at KFAI.*
*Stay tuned to 90.3 and 106.7 for more hot pickin’.*
*The KFAI Evening News is coming up in 15 minutes, right here on Fresh Air Community Radio.*

There are many other ways to identify the station. Be creative. Soon, identifying the station will come naturally to you every time you turn on the microphone.

**Keeping your listeners first**

All KFAI volunteer programmers need to keep the station’s mission in mind. Think about the needs of KFAI’s listening audience when planning your program. Simply: put the listeners first.

**Program to your entire audience**

As a station, KFAI tries to include all of our listeners, to invite them in to share what we have to offer. So it’s not okay to leave most of your listeners out when you do your program. Depending on the type of program you do, there are specific things that you should avoid.

If you do a music program, for example:

• Play music because it is good or because you think your audience as a whole will find the music interesting. Finding a good balance of music may sometimes mean going beyond your personal tastes.
• If you dedicate songs to people, be sure to take dedications from listeners you do not know as well as those you know.
• Do not make a lot of on-air personal comments to people that you know. Remember, your friends make up only a small portion of your audience.

If you do an arts or public affairs program:

• Make sure your program reflects the broad variety of concerns present among your show’s audience, rather than dealing with the same issue every program.
• Strive for a variety of guests each time you talk about a particular subject. Part of KFAI’s mission is to give a voice to people who are not ordinarily heard. One way to do this is to look for experts outside the group of “usual suspects.”
Remember where our listeners are located

As KFAI’s range has expanded from serving primarily South Minneapolis to the entire Twin Cities area and beyond, your listeners can be in almost any part of the metro area—or the world. Get in the habit of identifying the city where something is happening. Don’t just say “in town” when announcing an event—your “in town” and a listener’s “in town” could be miles apart. Be specific about an event’s location, and provide more information to listeners who want to attend, such as the venue’s ticket or information line.

Doing women’s programming

KFAI has a strong commitment to programming for women. The Program Committee is aware of the need to find a balance of voices in the program schedule. By “women’s programming,” the station means programs that meet the following guidelines:

- They are hosted by a woman.
- They deal with the broad range of women’s lives and experience from a woman’s point of view.
- They use women as experts, especially on their own experience as a woman in U.S. society.
- They primarily feature women’s voices.

If your program is designated as women’s programming, you are expected to respect these guidelines.

Making promotional carts for your program

To build an audience for the station, we need our listeners to know what is on the air and when they can hear it. Because of this, every KFAI programmer should make a promotional cart for their program and update it occasionally.

These are the minimum standards for a promo cart:

- It must have acceptable technical quality.
- It must include the day of the week and time of day when your program airs.
- It should describe the nature of your program.
- It must contain a legal ID: KFAI, 90.3 FM, Minneapolis and 106.7 FM St. Paul OR KFAI, Minneapolis and St. Paul. It should be no more than 60 seconds long, and, except for promo carts for special programming and events, preferably between 30 and 45 seconds.

Tips for producing promotional carts

A good promo cart does more than just adhere to these basic standards, however:

- Think carefully about your message before you make your cart. Since time is limited, every word should count.
- The cart should include the name of your show, the time that it airs, and a legal ID.
- A promo cart needs to get attention. Put something catchy at the beginning to grab listeners right away; then get to your message quickly, while you still have their attention.
- Remember that a promo cart will be aired frequently. Because people will hear it many times, it should not irritate listeners.
- Make sure your message is clear, and that the format of your cart matches that message. If you do a music show, for example, consider choosing some of the best music from your show as a background. When recording your voice-over, sound excited about your message, and sound like you mean every word of what you say.
- A promo cart can be as simple or as complicated as you want to make it.
- To help ensure the quality of promos, work with the Production Crew that meets regularly or the Program Director. Their production experience will help you get the most out of a promo cart.
Make a new promo cart frequently. People get tired of hearing the same cart over and over again. A new cart will remind even long-time KFAI listeners that your program exists, and may convince some of them to tune you in for the first time.

Once you have finished your promo cart, it must be approved by station staff. Let the Program Director know the cart is finished by leaving a note or sending an email.

If you have any questions about promo carts, ask the Program Director.

**Arranging for a substitute host for your show**

As a programmer, you have made a commitment to do your program on a regular schedule. KFAI expects you either to show up for all of your programs, or to find a substitute when you absolutely can’t be at the station. *If you miss a program without notifying the station or arranging for a substitute, you can have your programming privileges suspended or lose them altogether.*

If you need to miss a program, keep the following points in mind:

- If you have advance notice that you will need to miss a program, call around to find a substitute. If, by two or three days before your program, you still have not found a substitute, ask the Program Director for help.
- If you must miss a program at the last minute (such as when you have an accident), call the KFAI studio immediately and inform the on-air programmer and/or staff.
- Your substitute should be able to do the same type of program that you do. If your show includes special tasks, segments, or routines unique to the program or time slot, you may want to have substitute hosts visit your program to observe the program and learn the tasks and routines.
- If you have trouble finding an appropriate substitute, contact the Program Director for help.
- Plan ahead regarding programs that fall on major holidays. If you have trouble finding a substitute for your show when it falls on a holiday, ask the Program Director to help you find someone. However, do not wait until the last moment to do this. Alternatively, consider taping your program, or finding a prerecorded special that corresponds to the holiday.
- Regardless of the reason you miss a show, be sure that you aren’t absent too often. KFAI (and your listeners) count on you to be on the air. The station has rules about how many times you can be absent from your program. If you miss your show too often, you could lose it.

**Preemptions**

Occasionally, KFAI interrupts or replaces programs to make room to report breaking news and present special programming—a process called *preemption*. Preemptions can be difficult for programmers. It is no fun to plan a program—especially if you are planning to have guests—only to find out that you will not be on the air that day. Because of this, the station has a policy for how preemptions are made and who decides when programming needs to be preempted.

**Preemptions for breaking news**

KFAI needs to keep its listeners informed about important community, state, national, and world events. This is especially true when those events have an immediate and direct local effect. When these events occur, the station will interrupt programming immediately.

The decision to make an immediate preemption is made by the News Director and/or Program Director (or by that day’s news producer). If time allows, the Executive Director also helps make this decision, or, if not, is informed about the preemption as soon as possible.

If you are on the air when the preemption decision is made, you will be notified immediately. You will also be informed about how much of your program will be taken up by special programming; for example, whether the program will be interrupted by news bulletins, or completely preempted by news programming. You may be asked to help with the special program, especially if the news staff needs a board operator. If
the preemption is expected to last through several programs, programmers not yet at the station will be notified. If the preemption is major, they may be told not to come in at all.

The breaking news presented during preemptions is an important part of what we do as a community radio station. Our ability to serve our listeners during these times depends on everyone’s working together to get information to our listeners. When your program is preempted, whether for news bulletins or extended news programming, you are expected to cooperate fully with the news department and other station staff.

Other preemptions

Sometimes the station knows about preemptions in advance. For example, we preempt 24 hours of programming in February, for Black History month, and on March 8, International Women’s Day, and plan for those preemptions for several months. More commonly, KFAI programmers are given a few days’ or a few weeks’ notice.

When a preemption needs to be done on short notice, but not immediately, the News Director, Program Director, Executive Director, and other staff and volunteers will meet to plan for the preemption. At this meeting, they will decide on the type of program that needs to be done, when it should air, how long it should be, and who will be in charge of producing it. After the meeting, all programmers affected by the preemption are notified.

If we have more lead time, the decision to preempt is made by the Program Committee at its regular meeting. Again, all affected programmers are notified about the preemption as much ahead of time as possible.

Show preparation

Good programming is a result not just of performing well on the air, but of preparing your show beforehand. Many things that you do before your show actually starts have a big effect on how your program sounds.

Prepare for your program in advance

Prepare for your program in advance. Remember that there is an audience out there who listens to what you do—and that they will notice if you are doing your job well.

Regardless of the type of program you do, think about what you want to do with each hour of your program. Think about your audience. Ask yourself these questions:

- Who do you think is listening? Who would you like to have listening?
- What do you think your audience wants to hear? What do they need to hear?
- What new music, information, or experience can you bring to them?

Your answer to these questions will determine who actually tunes in.

If you do a music program, make sure you are familiar with the music you will be playing. Make time to audition new music and get familiar with new artists. The more you know about your music, the better choices you can make in putting together your program, and the more you can tell your listeners about the music that you play. Listeners frequently write and call KFAI to let us know how much they appreciate programmers who take the time to pass on information about the music in their programs.

Allow yourself enough time between shows to prepare for the next one. Listen to the aircheck from your last show, and decide what worked and what did not work. If there are things that need improvement, decide on specific things to do differently in your next program.
Be on time

From the first time you go on the air, get into the habit of being at KFAI at least ten or fifteen minutes before your program begins. There are two good reasons to do this:

- You will be more relaxed and sound better when you get on the air.
- It is a reassurance to the programmer ahead of you—knowing you are present and ready to do your program, and allows them to focus on the remainder of their show rather than planning ahead to fill time until you arrive. When you do arrive at the station, poke your head into the studio or wave through the glass to let the on-air programmer know that you’ve arrived.

If your bus is late, your car will not start, or you know that you will be late for some other reason, call the air studio immediately. Let the person on before you know how late you expect to be, and make some suggestions for filling the time until you get there. Suggest some records or CDs, or tell them where to find a taped program that you’re planning to play. The key here is consideration—imagine what you would want someone else to do for you if they were going to be late, and then do the same for whoever is covering for you.

Gather your materials

Good radio is a direct result of preparation, and part of that includes getting all of your materials together before you go on the air. Allow time before your program to gather the music you need from the music library. If you can, allow some time for browsing the collection—sometimes inspiration can strike at the last minute. While you may need to visit the music library a couple of times during a program—especially if you take requests—most of what you need should go into the studio with you when you start your program.

Check for equipment changes and problems

KFAI’s studios are in a constant state of flux, renovation, and repair. You cannot count on every piece of equipment working the same way it did the last time you did a show. Most temporary or permanent equipment changes will be noted somewhere in the air studio, or in messages posted in your mailbox. All of them are listed in The Book. Get into the habit of checking for new changes.

However, not every change in the studio is the result of something the engineering staff did. Check with the programmer on ahead of you if there are any equipment problems that you should know about. A tip from someone who has already been dealing with a problem can help you avoid on-air mistakes and problems during your program.

Check the program log

Sometimes there will be changes in store for you when you do a program. You may have a new underwriter for your program, or there may be some special carts that have to be run at a particular time. These and other things are listed in the program log. If you step into the studio ahead of time to see if you’ll be doing anything unusual during your show, you can prepare in advance, such as pulling underwriting cards.

Get in quickly

Have your CDs, records, tapes, books, and other materials organized so that you can get them into the studio quickly. The faster you get in, the more time you can spend paying attention to doing a good program.
On-air procedures
Following are tips and practices to keep your program flowing well, to make the best of your on-air delivery, and to ease the transition between programs.

General on-air hints
KFAI expects all programmers to sound friendly and competent while on the air. Some general hints to help in your on-air delivery include:

- Pay attention.
- Relax and be yourself.
- If you have nothing to say, do not say anything. Go to another song or a promo cart until you are ready and organized for your break.
- If you do have something to say, speak up, speak clearly, and make sure that you are understood.
- Think ahead; plan interesting breaks. For example, during a music set, think of an idea to focus on when back-announcing the set, such as interesting information about one of the artists in the set, or upcoming shows to promote in relation to the music the listeners just heard. If you have multiple things to mention in the break, jot down the items in the order you want to mention them.
- If there is a chance that you might forget a relevant piece of information while on the air, write it down.
- Read all copy to yourself before reading it on the air. This will keep you from reading things that are out of date or that do not make sense.
- Do not feel that you have to apologize for technical mistakes. It only calls attention to them.
- Check how album and CD cuts begin and end.
- If you are going to sneeze or cough, turn down the microphone and do it off-air.
- Avoid using radio jargon on the air, such as PSA, EAS, DDS, logs, etc. These terms are not familiar to the general listening audience.
- Avoid making unnecessary noises, such as shuffling papers, dropping CDs or album covers, bumping the microphone, or moving a squeaky chair.
- Know when the microphone is on.

Starting on time
Programs on KFAI are scheduled to start at a specific time. On-time starts are important for a variety of reasons:

- Listeners, especially listener-members, expect programs to begin at the time the KFAI program schedule says they will begin.
- Some prerecorded programs and features are of a set length, such as 5, 29, or 59 minutes. Other features, such as news updates, are scheduled to start from a satellite feed at a particular time, such as exactly one minute after the hour. In these cases, the preceding program needs to finish in time to start these programs or program features on time.

To help ensure on-time starts, be in the studio a minute or two before the scheduled start of your program, and be behind the microphone and ready to go when the clock hits your start time. The person on the air ahead of you should help you start on time by ending their program on time. If you consistently have trouble getting the person ahead of you to let you get into the studio early enough to start your show on time, let the Program Director know about the problem.

Expecting the unexpected
Surprises and problems can happen on every program. Tapes break, a CD player will start skipping, and equipment stops functioning. Even if the equipment is functioning properly, there is always the potential for
human error. Whatever the cause of a problem, you should always have something in reserve so that you can avoid the dead air that often occurs when things go wrong. A good practice is to always have a cart or piece of music cued up for use in an emergency. If all goes well, you will not need it. But if you do, it will be ready to go.

**Using microphones**

Following are a few pointers to help you get the most out of KFAI’s studio microphones:

- **ALWAYS** have headphones on when you are on the microphone.
- Maintain a proper distance from the microphone—have your mouth two to four inches from the tip of the microphone. Make sure any guests understand this proper microphone positioning as well.
- The studio microphones are directional. That is, the microphone must be pointed at a sound source (in this case, your mouth) for it to pick up that source properly. The more that the microphone is pointed away from the source, the more “off-microphone” that source sounds.
- Avoid popping your Ps. The “popping” sound that results when your mouth is too close to the microphone is annoying to listeners. This popping sound is most obvious in words that contain the letters p and t. You can avoid popping by placing the microphone outside of your air stream, the proper distance of two to four inches from your mouth, and slightly above and to one side of the your air stream.
- Your voice levels should never be noticeably louder or softer than your music levels. Running voices about 2 VU units lower than music usually works out well. Listen closely in your headphones and keep an eye on the meters.

**Monitoring levels**

Board operators are responsible for the sound quality of the station. It is important that you monitor the output levels closely. Regardless of the sound board you are working with, keep your average peak level around 0db. Remember that overmodulation is a violation of FCC rules.

**Handling microphones for guests and live music**

Usually, having guests is not that different from doing a program by yourself—there are just more microphones to worry about. Before you go on the air with your guests, explain the following aspects of microphone use to them:

- They should stay within two to four inches of the tip of the microphone. Any farther away and they’ll sound off-microphone. Establish hand signals that you can use to tell your guests to move close to the microphone, farther away, or to wrap up what they are saying.
- To avoid popping Ps and Ts, they should not speak directly into the tip of the microphone. Demonstrate the proper placement of the microphone.
- Have them turn away from the microphone if they need to make off-microphone comments to someone in the room or cough.
- Explain to them how to properly move or adjust the microphones. Some studio microphones and microphone stands are delicate and require special handling.

Once your guests are on the air, you may not want to have all the microphones completely open at the same time—this sometimes allows a distracting amount of “room noise” to go onto the air. Instead, turn each microphone down most of the way when a person stops speaking, and leave open only the microphone of the person who is actually speaking. If you decide to do this, however, you need to tell your guests to signal you each time they want to talk.

Any time you have guests, have a cart, CD, or record ready to go in case of technical problems. This will help you avoid dead air, or having to deal with technical problems while you have microphones open.
Handling CDs and vinyl records

One of the most important resources available to you as a programmer is KFAI’s music library. To make sure that the CDs and vinyl records in the library continue to sound good over the air, it is important that you handle them in a manner that prevents damage.

- The most sensitive part of a CD is the bottom, where the digital information that makes the CD work is located. Never touch the bottom of a CD, or let the bottom of a CD bump into things that might scratch it.
- While not as sensitive as the bottom, the top of a CD can also be damaged. Scratches on the top may prevent the laser in the CD player from reading digital data correctly. Misreads often cause skips and stutters during playback. Playback problems can also be caused by grime and fingerprints on the top CD surface.
- Always pick CDs up by their rims, and never put your fingers on a CD’s top or bottom surfaces. The oil from your fingertips will stick to the CD and attract dust and dirt.
- To clean a CD, use a soft cloth, not a tissue or paper towel. Begin cleaning at the center hole and move the cloth to the rim in a straight line. Any other method can cause damage.
- Vinyl is more prone to minor damage than are CDs. The sound on a vinyl record is reproduced mechanically as a stylus follows the groove on the record’s surface. Any dirt in that groove, or scratch that intersects the groove, is turned into sound (a “crackle” or a “pop”) as the stylus passes it.
- Fingerprints on the playing surface of a vinyl record attract dust and grime. To avoid this problem, always handle a record by its edges.
- Always clean a record before playing it. A disk cleaner should be in the air studio, or, if you plan to play a lot of vinyl records, bring your own.
- Return a record to its inner sleeve immediately to keep dust from accumulating on the record.
- Put music from the library where you found it, filed in alphabetical order in the correct part of the library. Do not leave CDs, records, or tapes in the studio, or unfiled in the music library.

Identifying the station and your program

KFAI wants listeners to know that they are listening to our station and to your program, and programmers are legally required to give a legal ID at the top of the hour. Even though it is not legally required, you should also identify the station and your program in some way each time that you come on the air. Here are examples of how you might do this:

It’s a little past the half hour and you’re listening to 90.3 and 106.7FM.
You’re listening to the Lazy Bill Lucas show here on KFAI.
This is KFAI, 90.3 and 106.7 FM, where you’ll be hearing more African music from now to the top of the hour.

Back-announcing

It is a common courtesy to tell listeners what you played. By doing so, you help inform listeners about music they may want to know more about and add to their music collection. This is especially important when playing music by independent record companies and artists. Community radio is the most important outlet for independent labels—sometimes the only one.

For some programs, particularly music programs that field a lot of listener calls about the music, or that feature long song sets or continuous mixes, it is a good practice to post your playlist on the station web site, kfai.org. During your program while back-announcing, you can then mention that playlist information will be available on the web site.
Forward-promoting and cross-promoting other programs

With over 90 programs on the KFAI schedule, it can be hard for listeners to know when to find their favorite show, discover new programs they might enjoy, or remember what program is on next. Besides our print and web-based program guides, we help listeners learn our program schedule through forward promotion—that is, by having programmers make announcements about other programs on KFAI.

During each show, the station expects you to tell listeners about other programs on KFAI. Try to do this at least once during each hour of a music program, and more frequently if you are on during drive time. If you are a folk programmer, for example, you might want to tell your audience about the other folk programs on the schedule. Many programs have promo carts available which you can drop into your programming. You may be required to run a promo cart or read an announcement about another KFAI program. These scheduled announcements will be indicated on the program log. You are required to do them at the time indicated.

Think about your listeners’ needs when you forward promote. If your show airs on Tuesday, it probably does not help your listeners much if you play a promo cart for a show that airs on Monday. But information about a show airing later on Tuesday, or on Wednesday would be useful. Be creative, and find ways to work forward promotion into your show.

During your program, there are simple ways you can promote other programs on the KFAI program schedule. For example, suppose that you are on the air during afternoon drive on Tuesday, and the time is 4:30:

- Tell what is happening in the next 15 to 30 minutes. For example, you might tell which artists you’ll be playing between now and 5:00, or mention any special feature that will happen between now and then.
- Mention programs later on the same day. The most useful type of promo in this case is to mention the next program—in this case, the news hour that begins at 6:00. You could also promo other Tuesday-evening programs.
- Talk about programs that air at the same time as your show, but on a different day. In this example, the most useful promo is for the Wednesday drivetime program. You could also mention other weekday drivetime shows.
- Talk about programs that air at an unrelated time. The best way you can use this promo is to mention programs that are similar to yours, or plug an upcoming special program.
- Always promote the program that follows you. Occasionally, you may want to have the host of the next program on during one of the last breaks in your show, to say a few words about what they will be featuring on their program.
- Promote programs that are similar to yours, or which air at the same time of day.
- Play the prerecorded promo carts.

Time and weather

One of the most important services that we provide our listeners is giving the time and the weather. Given Minnesota’s extremely changeable weather, these announcements can be some of the most critical parts of your program. During drivetime—weekdays between 6 and 9 a.m. or between 3 and 6 p.m.—we give the time and temperature more frequently than at other times, because our listeners have a greater need for that information. While KFAI routinely gives frequent weather reports, we do them more often when there is the threat of a winter storm or severe weather.

Standard rules for time and weather

The rules for giving time and weather vary according to the time of day. When people get up in the morning, for example, they have a greater need to know about the day’s weather than they do at other times. (Do they need to take an umbrella? Should they plan to be shoveling some snow? Do they need to allow extra time to get to work or school?)

Following are guidelines for giving time and weather during the broadcast day:
• 5–9 AM: time, every break; weather, every 15 to 30 minutes.
• 3–6 PM: time, three times an hour; weather, at least once an hour.
• Other times: time, every half-hour; weather, as necessary.

Weather updates are available on the air-studio computer, either on a web site or the AP wire service. You can also get the current temperature by phone by dialing 763-512-1111.

Weather emergencies
KFAI has a heightened responsibility for keeping listeners informed when the weather could turn dangerous, or when it already is dangerous. The way that you keep track of the weather is by tracking weather reports on the web or by looking at weather reports on the AP wire (on the computer).

Announcements
During each programming day, many types of announcements are read over KFAI. Some of these must be read at specific times during the day; others can be read at any time.

Public service announcements (PSAs)
As a noncommercial radio station, KFAI has a responsibility to broadcast information about community events and the activities of other nonprofit organizations. These are called public service announcements (PSAs), and include announcements of classes, support groups, political demonstrations, speeches, and so on.

PSAs are kept in the a binder in the on air studio. Other announcements may be delivered directly to programmers via station mailboxes. When deciding on PSAs for your program, choose the PSA that you think will be the most useful or interesting to your listeners. If you do a music program, for example, you might read announcements that relate to the type of music that you play.

Underwriting announcements
When listening to KFAI, you’ll frequently hear announcements like this:

This program is supported by the Wedge Community COOP, a Twin Cities community-owned natural food store since 1974. You can visit the Wedge at 2105 Lyndale Avenue South in Minneapolis.

This is an underwriting announcement. Underwriting announcements are read over the air during particular programs in return for money, goods, or services that KFAI receives from businesses or for-profit organizations.

Each underwriting announcement gives the name of the supporting business or organization, some description of their business or activity, and may include their address, telephone number, or web site address. Underwriting announcements are kept in a filing box in the air studio, and the program log tells the times at which each announcement must be read.

Important: Underwriting announcements must always be read exactly as written. Do not add or omit anything. It is illegal to deviate from the text of an underwriting announcement in any way—the FCC hands out large fines for underwriting violations.

Commercial broadcasters have always objected to underwriting, and they kept the FCC from making it available to noncommercial stations for more than a decade. The FCC only allowed noncommercial underwriting after it set up strict rules about the form and content of underwriting announcements. Because of these FCC rules, you must always read an underwriting announcement exactly as it is written. Any deviation from the exact text of the announcement is illegal.

Read each announcement as close to its scheduled time as possible. If you get part way through an hour and realize that you forgot to do an announcement, read it during your next break—it is better to do an underwriting announcement late than not to do it at all. When you do your program, check the program log
before you go on the air to see if any underwriting announcements are scheduled. It is also a good idea to
review the text of the announcement before you go on the air so you can deliver the message smoothly.

If your program does not have an underwriter, you can help the station by letting the Fundraising Director
know of businesses and organizations that you think might be a good fit for your program as underwriters.

Nonprofit ads

FCC rules allow KFAI to accept advertising from other nonprofit organizations. This nonprofit advertising
has two benefits: (1) It helps nonprofit organizations reach a large radio audience inexpensively, and (2) it
is a good source of income for KFAI. To keep our noncommercial sound, we do not allow prices or “hard
sells” in nonprofit ads.

Non-profit ads may be pre-produced carts or read by programmers. As with underwriting announcements,
nonprofit ads are listed in the program log. Each time you’re on the air, you are responsible for checking
the log to see if any nonprofit ads are scheduled during your show.

If you have suggestions for non-profit organizations that might want to advertise on KFAI, talk to the
Fundraising Director.

Co-sponsorship announcements

Co-sponsorship announcements are read or played (via DDS) on the air when KFAI makes a trade with the
organizers of a concert or other event. In return for airing the announcements, KFAI gets our logo printed
on all publicity for the event (such as posters and newspaper ads), a banner with the name of the station
displayed at the event (if possible), and tickets to the event to give away over the air.

There are several reasons why the station co-sponsors events:

- Many events tie in with KFAI’s mission to serve underrepresented communities, particularly events
  produced by or aimed at minority communities, such as Hmong New Year, Cinco de Mayo, or Rondo
  Days.
- Co-sponsorships help us get information to our listeners about events that we think they might be
  interested in.
- Most importantly, co-sponsorships help build KFAI’s audience. By co-sponsoring an event, the station is
  introduced to people who may never have heard us.

Co-sponsorship announcements are either on cards or the DDS. Sometimes these announcements must be
played at scheduled times. If one is scheduled during your show, handle it just like a nonprofit ad. Try to
stay aware of which announcements are currently running so that you can play ones that your listeners
would be interested in.

Prerecorded and satellite features

KFAI runs several prerecorded programs during the course of the week. If it is your responsibility to play
or pre-record a program, the Program Director will give you specific instructions.

Handling listener requests

At KFAI, the decision to take and play music requests lies entirely with you, the programmer.

On the plus side, requests give your listeners a direct voice in deciding what music you play during your
program. Often a listener will know songs that you’ve never heard, introducing you and other listeners to
new artists, which can add to your programming and music sets. On the other hand, requests can be an
annoyance. If you get a lot of requests, you can spend more time on the phone than you do paying attention
to your program. In addition, some people call up KFAI just because they know we take requests, and they
frequently make requests that bear no relation to the program that’s on the air. Other listeners like to talk a
lot, and they can distract you from doing your program.
It is up to you whether you take requests. If you decide to do so, only play the ones that fit in with your program. Just because someone calls in a request, you are under no obligation to play it. No matter what you decide, always be courteous.

Important: When you give out the studio number, do it accurately—especially late at night.

Reading disclaimers
Disclaimers are special announcements read when programs deal with controversial issues or contain topics or language that some listeners might find objectionable. KFAI uses two kinds of disclaimers, one for general purposes and another for sensitive language.

General disclaimer
The general disclaimer is read at the beginning and the end of a program in which controversial viewpoints are contained or which takes a clear position on an issue of public interest. It reads as follows:

Here is what you read at the beginning:

The viewpoints expressed in the following program are not necessarily those of Fresh Air, Incorporated, its staff, or its board of directors.

Here is what you read at the end:

The viewpoints expressed in the preceding program were not necessarily those of Fresh Air, Incorporated, its staff, or its board of directors.

Some guidelines on using the general disclaimer include:

- In the case of controversial opinions, it depends on how “far out” those opinions are and how objectionable you think listeners might find them. For example, if you interview a member of a white-supremacist organization, you may want to read a disclaimer. In most situations, you can rely on the intelligence of our listeners; they can usually tell quite accurately whether someone on the air is speaking for the station.
- Generally, you do not need to read a disclaimer when you give your own opinion over the air. Again, listeners probably can tell your opinion from an “official” KFAI viewpoint. However, always preface remarks on controversial issues or other issues of public interest with words like “In my opinion . . .” or “Here’s how this looks to me . . .”
- Always read the disclaimer when you go beyond expressing your opinion and advocate that listeners take a particular course of action. For example, during a presidential election campaign, if you say, “I think that everyone should vote against the president,” you are advocating a course of action and should read the disclaimer. If you say, “A lot of people are looking at the president’s record on nuclear power and deciding to vote against him,” you do not need to read a disclaimer.
- You do not have to read a disclaimer when a guest advocates a particular course of action, unless you feel that course of action is, in itself, controversial. If the white supremacist in the earlier example advocated sending all African Americans back to Africa, you would want to read the disclaimer.

Sensitive-language disclaimer
The sensitive-language disclaimer reads as follows:

The following program contains subject matter and realistic language that some listeners may find objectionable. Listener discretion is advised.

You will probably use the sensitive-language disclaimer more often than the general disclaimer. You read it at the beginning of a program (and sometimes again one or more times during the program) to warn listeners about language or subject matter that they might find objectionable or distasteful.

Always read the sensitive-language disclaimer if your program contains sexually explicit material or if it contains language that may be judged indecent or obscene by the courts or by the FCC. For more information on the FCC’s stance toward language and material, see Chapter 4.
If only a part of your program is likely to cause problems for listeners, you can read the disclaimer at the beginning of that portion, rather than at the beginning and end of the show. Just make sure that you read it before the potentially objectionable part of the program—not after that portion has already begun.

If you have any doubts about whether you need to read the disclaimer during a program, you should probably use it just to be safe.

**Important:** The sensitive-language disclaimer is like a consumer advisory—it helps your listeners avoid material that they might find objectionable. *The disclaimer does not protect you from the consequences of your program’s content.* No disclaimer can protect you from the courts or the FCC if you broadcast indecent or obscene material—especially if you do so between 6 a.m. and 8 p.m. The best protection is knowing the FCC’s rules on broadcasting indecent and obscene language, and keeping material that violates these rules out of your program.

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**Guests and interviews**

Guests, interviews, and live music are good ways to bring your listeners information, points of view, and entertainment that they otherwise might not hear. However, guests also present some technical and programming challenges. Following are some tips on having live guests and conducting interviews.

**Setting up interviews**

Here are some basic guidelines to follow for setting up interviews:

- Do not try to set up an interview at the last minute. Not only is this inconsiderate, but it makes the station look bad. Many of the people you will want to bring on the air work to tight schedules, and they need to have as much advance notice of an interview or appearance as possible.
- Make sure that whoever is coming in knows how to get to the station. Give them the address, directions, and the main business and studio telephone numbers. Tell them where they should park and how to contact you when they arrive.
- Start the interview on time. It is okay to be a couple of minutes late, but you should never have someone come in and not get to them until 15 or 20 minutes after the time you arranged in advance. If your guest arrives early, be clear with them about when you will start the interview.

It is beyond the scope of this handbook to discuss all aspects of setting up an interview or a live appearance. Occasionally, there are training classes in conducting interviews, which you should attend if you plan to have guests as a regular part of your show.

**Your responsibility for what guests say**

Remember, whether you are interviewing someone or presenting live music, you are responsible for everything that goes out on the air during your program. If a guest uses obscene or indecent language—even as part of a song, poem, or story—the FCC requires that you warn the guest that such language is not allowed on the radio. If they continue to use obscene or indecent language, you are required to take them off the air immediately.

**Conducting an interview**

While good interviews always sound effortless and spontaneous when you hear them on the radio, they are invariably the end product of much planning and preparation. Following are suggestions for conducting a successful interview.

Before the interview:

- Do some research. If you are interviewing an author, read their new book. If you will be discussing politics in Russia, read some articles about Russia. If you are interviewing a musician, listen to their music. The best way to sound informed is to be informed.
- Think about your questions in advance. What do you want to know about your guest? What do you think your listeners want to know?
• Prepare a list of questions to ask during the interview. Include some tough questions—these will make
the interview more interesting for listeners.

• Prepare a written introduction of your guest to read at the beginning of the interview.

• Choose appropriate musical selections to play before, after, and (if needed) during the interview. Also,
letting the guest make some of the choices can help them feel more a part of their appearance on the air.

• Spend some time off-air with your guest. Give your guest a sense of what you want to discuss, and ask if
there are topics she or he would like to discuss—or not discuss.

When you are on the air:

• Introduce your guest at the beginning of the interview, and reintroduce them every 10-15 minutes or so.

• Ask open-ended questions: What do you think needs to be done? How did that make you feel? Why did
you do that? Avoid questions that can be answered by a simple yes or no.

• Take a break from the interview every 10 or 15 minutes. This will allow you, your guest, and your
listeners to “take a breath” and come back to the interview with new interest.

• Listen to what your guest is saying. Be prepared to ask good follow-up questions, or to deviate from
your list of questions if the guest brings up an interesting but unexpected topic.

• When interviewing a guest for whom English is a second language, give them time to compose their
answers. Do not assume that they are done when they pause—they may be considering how to phrase the
rest of their answer. Some concepts or topics which are easy for you to phrase in English as an
interviewer are difficult to express in another language, and then translate to English. Giving your guests
time to compose their answers will help them feel comfortable, rather than rushed.

• Make sure to let listeners know the details about any local appearances that your guest is making, or
about the guest’s current, book, CD, play, or whatever.

• Always thank your guest on the air at the end of the interview.

Dealing with obscene phone calls

One of the drawbacks of having a direct line into the air studio is receiving obscene phone calls. If you are
alone at the station—and even if you are not—these calls can be frightening and disturbing.

If you receive an obscene phone call, do the following:

• Hang up once you realize the call is obscene. You do not have to listen to what the caller has to say.

• Do not talk to an obscene caller. For many people, this just makes the call more exciting and increases
the likelihood that they will call you back.

• Write down as many details about the call as you can remember, including the time at which the call
came into the station. Include what the caller said to you, whether the caller was a man or a woman, and
any other details that you think are important. Give this information to the Executive Director as soon as
possible.

• If the caller keeps bothering you, and you feel threatened, report the calls to 911.

Important: Report all obscene calls to the Executive Director. You may not be the only person at the
station who is receiving such calls. Your information can help KFAI, the phone company, and the police to
locate the obscene caller and make the calls stop.

Program transitions

It is important to communicate with the hosts that precede and follow your program. Find a way to make
smooth transitions from program to program. Here are some ideas:

• Ask the programmer ahead of you which piece of music she or he plans to finish the show with. If
you’re not familiar with that piece, ask what it sounds like: Is it loud? Soft? What kind of
instrumentation? You get the idea. Then see if there is something you intend to play that sounds
something like the piece that will end the program ahead of yours.
If the programmer who follows you gets into the station 10 or 15 minutes early, ask them about the piece of music they’d like to start with. See if you can work toward a final piece of music that would complement the piece that will start the next program.

If the show that follows you starts with theme music, always have the music in the last 15 minutes of your show work toward blending with that theme.

If there is no good way to blend the music of your show with the music of the one before or after it, run a cart or two at the beginning or end of your show. Carts are good for covering up jarring transitions.

Before you play your last set of music, put the person who follows you on microphone and ask them what they’ll be doing in their program. This helps get listeners used to the idea that a program change is coming up.

Ending your program on time
You are responsible for ending your program on time, and allowing time for a smooth transition between your show and the one that follows you. Remember that some programs and program features start at an exact time.

For a music program, do your last back-announcing within one to three minutes before the end of your show. Then you can put on a record that can be faded down easily, or run carts to fill up the end of your time.

For a spoken word program, finish your reading or wrap up your interview within 90 seconds before the end of your program. Make your closing remarks and then put on your theme music or run some carts to make the bridge to the next program.

Cleaning up
When you finish your program, do the following:

- Clean up the studio area.
- If it is going to take you extra time to clean up and clear out of the studio because of guests or special programming, let the next programmer know as a courtesy.
- If you have customized settings on the air board, reset channels to standard settings.
- When you leave the air studio, take out all of your personal belongings, as well as any records, CDs, or tapes that you brought in with you. Return all station records, CDs, and cassettes to their proper places on the music library shelves.

If you leave a mess for the next programmer to clean up, that programmer has to spend time cleaning and organizing when they should be concentrating on doing their program. If you consistently come into a dirty air studio, let the Program Director know.

Technical problems and mistakes
Not everything that goes on during your program will be something you planned. No matter how many years you have been on the air, and how much experience you have, you will still make technical mistakes occasionally. Even when you do not make a mistake, a record might skip, a CD player may start misreading a disc, or some other piece of studio equipment could start malfunctioning.

Common technical problems and how to solve them
Although most technical problems have simple causes, they can be scary the first time they occur while you are on the air. Some technical problems (such as feedback, which makes a loud screeching noise) can jangle your nerves no matter how many times you encounter them.

Never call your listener’s attention to the fact that you are having a technical problem. Instead, try to deal with the problem as quickly and unobtrusively as possible. For a serious problem, go to music and work on
it off-microphone. If you cannot fix the problem, find a way to work around it—usually this means that you must stop using the offending equipment until someone repairs it.

- **Skipping record.** Fade it down right away. Move the needle past the skip, and then fade the record back up. If it still skips, go to your next tune.

- **“Stuttering” CD.** Fade down immediately, and go to the next musical selection. If a CD player stutters a lot, fill out a maintenance equipment form and give it to the Program Director.

- **Remote start switch will not work.** Use the switch on the equipment you want to start. If the problem persists, fill out a maintenance equipment form and give it to the Program Director.

- **No sound.** Did you turn the fader up? Is the fader even on? Did you set the tape machine to playback? If you can’t solve the problem quickly, go on to whatever is next in your program.

- **Feedback when you open a microphone.** Turn down the volume for your headphones and/or your guest’s headphones. If feedback persists, go to music or a cart and solve the problem off the air.

- **The Board inputs are not assigned to the right channels.** When in doubt, put the board back in its default setting by pressing the MAIN soft key.

**Mistakes**

The basic rule for dealing with mistakes is: Do not call listener’s attention to the fact that you made one. Despite how you feel, most of your on-air mistakes are not all that obvious. Many times even the most nasty mistake will barely be noticeable to your listeners. So when you mess up something, just go on to whatever is next without acknowledging that you made a mistake.

Occasionally, you will make a really bad mistake, such as the five minutes of dead air after you forget to turn on a fader, for example. Even in this case, do not feel you have to tell your listeners that you made a mistake. Instead, you might say that KFAI was having technical difficulties.

**Handling emergencies and special situations**

Following are descriptions of how to handle emergency situations at the station. Some of these emergencies are common. Others have never happened, but you need to know what to do in case.

**If the next programmer does not show up**

Wait a few minutes to see if the programmer shows up. After twenty minutes, call the Program Director or an available staff member.

**If someone trespasses or acts in a threatening manner**

On rare occasions, someone who does not belong at KFAI will get into the station, or someone who has gotten in legitimately will start acting in a way that makes other people feel unsafe. You should never have to be unsafe when you are at KFAI, and the station will not only support you in taking steps to protect yourself—it expects you to do so.

If someone who you thinks does not belong at the station will not identify themselves to you (or cannot identify themselves to your satisfaction), call 911 and report a trespasser. Then, if possible, call the Executive Director, Program Director or another staff member right away to let them know about the problem.

If someone is acting in a threatening manner, *call 911 immediately.* If you can’t get to the front doors, make sure you give 911 the door codes so the police can get in quickly. Lock yourself in a studio or office if you believe you are in imminent danger. After the police arrive, call the Executive Director.
If the station goes off the air

Sometimes the transmitter will shut down while you are on the air. Sometimes it doesn’t, though, and this section tells what to do when that happens.

If the transmitter problem occurs while one of the engineering staff is in the station, get them to help you. If not, follow the procedure below:

1. Make sure the studio monitors are set to Air 1 so that you are monitoring the on air signal.
2. If there is no signal, check the transmitter via the telephone remote. Instructions are in The Book.
3. If the transmitter is powered down, turn the transmitter on. Instructions are in The Book.
4. If you are still having problems, call the Program Director, the Chief Engineer or another staff member. Phone numbers are listed in The Book.

Remember to log all transmitter activity on the Station Log.

If the power goes off

If the power goes off at the station, we may go off the air even if the power stays on at the transmitter site. KFAI does have a backup power source; but that, too, could fail. In the event of a power outage, contact the Chief Engineer, the Program Director or available staff. Phone numbers are listed in The Book.

If an EAS test is on the Program Log, or you receive an EAS warning

The Emergency Alert System (EAS) is a warning system for severe weather and national emergencies. As a programmer, you will have to interact with the EAS unit in three situations:

- Sending an EAS weekly test
- Receiving an EAS weekly or monthly test
- Receiving or sending an EAS alert

The first two of these situations are considered part of regular programming activities. The last one is more of an emergency situation.

Sending an EAS test

KFAI is required to test EAS equipment once a week by the FCC.

If an EAS Test shows up on the Program Log, perform the following steps:

1. Push the button under the word WEEK on the screen.
2. When you are ready to send the EAS test, play or read the EAS intro (on the EAS Test Card or on the DDS labeled as EAS1).
3. To play the EAS test, push the button under the word PROCEED on the screen.
4. After the test has been sent, play or read the EAS outro (on the EAS Test Card or on the DDS labeled as EAS2).
5. After the test is over and you have returned to regular programming, push the button under MENU and then press the DOWN button (a down arrow or inverted triangle) until the display points to PRINTER FEED.
6. Press and release the ENTER button. This will feed enough paper from the machine to tear off the receipt. Tear off the paper and attach the receipt to the Station Log, which is located on the hanging clipboard on the side of the CD/DAT/EAS/Cassette rack.
7. Fill out the appropriate information on the Station Log as shown on the sample on the clipboard.
Receiving a weekly or monthly test

KFAI receives regular weekly and monthly tests for the EAS system. These are sent from other broadcast sources (MPR, WCCO, etc.). The purpose of these tests is to ensure that our EAS equipment is working properly. When a test comes in, the EAS machine will produce a receipt. Use the **PRINTER FEED** instructions in the previous procedure to retrieve the receipt and attach the receipt to the Station Log. Fill out the appropriate information in the Station Log as demonstrated on the sample.

Receiving and sending an alert

On rare occasions, KFAI will receive an EAS alert. These are usually alerts for severe weather. When these alerts come in, the EAS machine will produce a receipt and the screen will indicate that a message is waiting. In the case of a severe weather alert, the EAS system will override your program and send a message out over the air. For lesser alerts, the EAS machine will give you the option of sending or ignoring the message. As a low-power station, KFAI is not required to send these alerts. If you choose to send the alert, press the button under SEND. Make sure to fill out the Station Log and attach the receipt when you send or receive an alert of any kind.
Chapter 6: Additional programming resources

Several resources are available at KFAI to help you develop your programs. This chapter discusses those resources.

Airchecks

When you do a program, it’s hard to get an accurate idea of what you actually sound like, because you are doing the program, not listening to it. Each mistake you make seems like the biggest one in the world. Every second of dead air could be an hour and the really good things you do tend to pass unnoticed.

The best way to hear what you sound like is to make an aircheck tape. In an aircheck, you can hear your program the way that your listeners heard it. You’ll know whether your levels were consistent, whether you said *uh* too many times, and whether that set of music really sounded as good as you thought it did at the time. If you keep each aircheck that you make, you’ll get a sense of how your program changes and improves over time.

To make an aircheck tape, put a cassette into one of the cassette players in the air studio, and make sure that the machine is set up to record. Just before your show starts, start the tape rolling.

Multiple-studio programming

Some programs, such as news and public-affairs programming and shows that feature live music, may make use of multiple studios. For example, the KFAI nightly news typically uses two studios. The advantage to using multiple studios is that programmers and guests, particularly musical guests, can set up in the alternate studio without disruption to programming in the main air studio.

Using multiple studios for a program involves switching settings on the air-studio board to accommodate the different inputs, special miking as needed, and coordinating and communicating between the two studios so that the broadcast proceeds smoothly. If you want to make use of multiple studios for your program, contact the Program Director for additional training.

Satellite programming

KFAI makes extensive use of programming available through satellite services. Some programs are taped for later rebroadcast, while others are aired directly from the satellite feed. A wide range of programs are available via satellite, from public affairs to concerts to comedy. Much satellite programming comes from independent producers. Much of the programming is free; other programs are available for a fee or subscription.

The current channel settings and procedures for recording satellite programming are posted in the engineering booth. You can find out more about programs available via satellite by checking with the Program Director. If your program will air any satellite programming, or if you will be taping any satellite programming during your shift, you need will additional training from the Program Director.

Remote broadcasts

Occasionally, KFAI airs live feeds from remote broadcasts, such as panel discussions and live concerts. Remote broadcasts require programmers to work both at the site of the remote broadcast and at the air-studio board. If you want to learn more about engineering and hosting remote broadcasts, talk to the Program Director.
**NFCB/Pacifica Radio Archive**

KFAI also has access to a wide variety of programs from Pacifica Radio and other sources. To learn more about current resources, contact the Program Director.

**KFAI News features**

KFAI’s news department produces a half-hour of news five days a week. Many of the stories in each newscast are available for use in other KFAI programs. If you hear something you like on the KFAI news, ask the News Director if you can get a copy of the story to run on your program. If you have a special interest in a particular subject, let the News Director know and you will be informed when the news department does a story on that subject.

**Associated Press wire service**

The computer in the on-air studio has a program called AP NewsDesk that connects KFAI with the Associated Press, one of the world’s major news services. We subscribe to the AP broadcast wire, which brings us hundreds of stories each day about state, national, and international events. The wire also carries entertainment and weather news.

You can use any of the stories on the AP wire during your program. The News Director can teach you how to use the AP NewsDesk to find the stories you want, or help you set up a special file that will automatically collect stories on subjects that interest you.

**Web site and Internet broadcasting capabilities**

The KFAI web site and Internet broadcasting capabilities offer several features that can enhance your program and provide additional services to your listeners.

**KFAI web site and web team**

KFAI has a station web site at www.kfai.org that provides general information about the station, individual programs, archived programs, and general station activities. The KFAI web site also provides a link to the station’s streaming Internet audio.

The KFAI web site is maintained by the KFAI web team, a group of volunteers who update the site weekly on Sunday night/Monday morning.

You can contact the KFAI web team at webteam@kfai.org or Box 128 at the station.

**Program page and playlists**

Each program at KFAI has its own page on the KFAI web site. New programmers at KFAI are encouraged to contact the web team to discuss the contents of their program page. Programmers who have been on the air for some time are encouraged to check their existing page and contact the web team if they wish to update the information. Generally, pages include the show title, date and time, host’s name and a brief description of the program’s content. The web team is happy to link to the web sites of programmers who maintain their own sites.

Some programmers choose to provide weekly playlist from their show. This is a good way to easily provide detailed information for listeners as well as serve as a record for artists and recording companies who may view the playlists. If you wish to provide a playlist for your web page, the easiest method is to send a plain text email message with the list. If that is not possible, put your handwritten playlist in the web team box and we’ll type it for you. The usual format is:

```
Artist / Title / Album / Label
*= New
```

Be sure to include the program name and the date of the broadcast with each playlist.
Upcoming program information
A great way to promote your program is to provide information about upcoming shows. Some programmers maintain a monthly schedule of upcoming programs. Schedule pages are linked to individual program pages. Another way to promote special shows is to provide information to the web site for inclusion on the KFAI top page. While the web team isn’t always able to incorporate everything on the top page, most show promotions are featured on the kfai.org home page. If you have a special show - theme or guest - coming up, write a paragraph or two about your show and email or put in the web team box. If you have graphics or links to artist or organization sites, include those too.

Special Internet-only programming
In addition to the broadcast programs that are regularly archived on the web site, the KFAI web site has hosted special Internet-only programming. This is one way that programmers can reach a wide audience even when time is not available on the KFAI airwaves. Several programs on the air today had their start on the KFAI web site. If you are interested in preparing a program for the KFAI web site, prepare a program abstract and forward it to the program director, a program committee member or the KFAI web team. The abstract will be forwarded to the KFAI program committee for consideration.

Internet usage at KFAI
KFAI provides access to the internet for employees and volunteers. To guide volunteers and employees on appropriate uses of the internet, KFAI has adopted an internet usage policy. See Appendix C.

Promoting your show
The Marketing Committee has identified a number of ways you can let folks know about your work.

Internally:
• Let the web team and the FAX team know about your upcoming programs/specials. Email the special info and images to webteam@kfai.org to get on the web site and to the Fundraising Director to get on the biweekly press fax.
• Post notices around the station
• Meet with the cart crew to put together a promotional cart
• Get on and use the KFAI Forum
• Let programmers know you’ve made a car or put a flyer in their box (play other’s promo spots, forward promote upcoming shows)

Externally:
• Email your contacts...start an email list of friends, associates, press folks, etc.
• Post flyers at area stores, coffee shops, venues, etc.
• Drop off KFAI program guides in your daily errands
• Make sure special guests email their contacts.

BE LOUD! BE PROUD!
Appendix A: Program Committee Rules

These rules govern the organization and procedures of the Program Committee:

Program Committee Organization

Purpose
The Program Committee is a Board committee that is responsible for ensuring that KFAI’s mission is reflected in its programming.

Structure
The Program Committee shall have up to nine members:

- Three (3) members elected by KFAI volunteers. Each of these members will serve for two years. Two members will be elected in even-numbered years and one member will be elected in odd-numbered years.
- Three (3) members of the Board of Directors, selected by the Board. Each of these members will serve for two years. One member will be elected in odd-numbered years and two members will be elected in even-numbered years. Board representatives must be active members of the Board to serve on the Program Committee.
- Two (2) KFAI volunteers selected by the Program Director. Each of these members will serve for one year.
- The Program Director.

Two chairs will facilitate the Program Committee. The Program Director shall be one of these chairs. The other will be a member of the Program Committee, elected by Committee members at the first meeting of the year. The co-chair must be a Board representative. The chairs shall be responsible for convening regular and special Committee meetings, making meeting agendas, participating in station meetings, and meeting outside of the regular meetings to discuss problems and issues currently being raised in the Committee.

Responsibilities
The Program Director shall have the following responsibilities (in addition to any other responsibilities outlined in the Program Director job description):

- Supervising KFAI programmers.
- Acting as co-chair of the Program Committee.
- Filling program vacancies. The Program Committee shall act as an advisory body when the Program Director is carrying out this responsibility. The Program Director will work toward building consensus with Committee members.
- Replacing programs that she/he has identified as not contributing to the fulfillment of KFAI’s mission, or those that are considered not successful according to the Committee’s current criteria. The Program Committee shall act as an advisory body when the Program Director is carrying out this responsibility. The Program Director will work toward building consensus with Committee members.
- Moving programs within the current program grid. The Program Committee shall act as an advisory body when the Program Director is carrying out this responsibility. The Program Director will work toward building consensus with Committee members.
- Providing a monthly report of general programming activities to the Board of Directors.
The Program Committee shall have the following responsibilities:

- Participating in discussions of programming, including filling program vacancies, replacement of programs, and changing the programming grid
- Conducting regular program evaluations and reporting the results with the Program Director
- Submitting a written report of Program Committee activities to the Board of Directors. A Board member must complete this task
- Members of the Program Committee shall have the following additional responsibilities:
  - Attending monthly meetings and any special meetings convened by the co-chairs
  - Performing tasks assigned by the Program Director/Program Committee
  - Listening to as much KFAI programming as possible
  - Notifying the Program Director of any FCC or KFAI rule violations

The Program Director and the Program Committee shall have the following joint responsibilities:

- Evaluating all programs, especially new programs and those that are on probation
- Determining the need to change or replace the program grid and working together to devise a strategy for making the needed changes

**Program Committee Procedure**

**Meetings of the Program Committee**

**Regular Meetings.** Regular meetings of the Program Committee shall be open to the public and be held from time to time at such place as may be fixed by resolution adopted by a majority of the whole Program Committee.

**Special Meetings.** Special meetings of the Program Committee may be called by the Program Director and the Co-chair and shall be held from time to time at such time and place as may be designated in the notice of such meeting.

**Notice of Meetings**

Notice shall be given of each regular and special meeting of the Program Committee.

Notice of each regular meeting of the Program Committee shall be given in writing, at least 5 days prior thereto, to each member of the Program Committee.

Notice of special meetings shall be given to each Program Committee member at least 24 hours in advance by mail, telephone, email, or in person.

Notice of all meetings shall be posted at the station.

Each member of the Program Committee shall inform the Program Director or co-chair of any changes of address, email, or telephone number.

**Quorum – Required Vote**

Except as otherwise provided in the Bylaws of Fresh Air, Inc., a quorum for the transaction of business at any meeting of the Program Committee shall consist of a simple majority of the members of the entire Program Committee (For a 9 member committee, a quorum to convene a meeting is 5, for an 8 member committee, a quorum is 5, for 7 a quorum is 4, etc.).

The act of a simple majority of the Program Committee members present at a meeting at which a quorum is present shall be the act of the Program Committee (5/9, 5/8, 4/7, 4/6, etc.).

No Program Committee member may vote by proxy.
Meeting Minutes
Meeting minutes shall be taken at each regular and special meeting of the Program Committee.
Minutes of each meeting shall be distributed to all Program Committee members at least 24 hours before the following Program Committee meeting.
Minutes shall be posted at the station.

Meeting Agendas
A meeting agenda shall be prepared by the Program Director or co-chair prior to each meeting.
The agenda is to be distributed to all committee members prior to the meeting.

Elections and Appointments
The election process for the Program Committee will begin in September of each year for the elected seats.
Applications for the committee will be due at a date in mid October.
Ballots will be distributed to active and qualified KFAI volunteers during the first week of November. The deadline for returning ballots will be during the last week of November.
Candidates, Program Committee members and KFAI volunteers will be informed of the results at the beginning of December. Appointments to the Program Committee by the Board of Directors will be made in January. Appointments to the Program Committee by the Program Director will be made in January.
Terms for elected and appointed positions begin in February.

Rules of Debate
Members Addressing the Committee. Members shall speak only when called on by the Program Director or the co-chair.
Only one Member to speak at a time. While a member is speaking, the other members shall remain silent, unless raising a point of order or in a personal explanation.
Content of Speeches. A member shall direct his or her speech to the question under discussion or to a point of order or in a personal explanation.
Point of Order or Personal Explanation.
• A member may speak to a point of order or in personal explanation and shall be entitled to be heard immediately.
• A point of order shall relate only to an alleged breach of policy and the member must specify the policy and the way in which he or she considers it has been broken.
• A point of personal explanation shall be confined to some material part of a previous speech by the member which may have been misunderstood in the current debate.
• The ruling of the Program Director or co-chair on a point of order or the admissibility of a personal explanation shall not be open to discussion.

Amendments to Motions. An amendment shall be relevant to the motion and shall be either to leave out words, to insert or add words or any combination thereof. The amendment must not have the effect of negating the motion.
Amendments to be dealt with singly. Only one motion or amendment may be considered at a time. A motion or amendment once moved and seconded may be withdrawn only by the mover. No further debate shall take place on a motion or amendment once it has been withdrawn.
Motions and Amendments. Every motion or amendment must be moved and seconded.
Voting

1. Unless otherwise required, a simple majority shall decide all matters that require a vote (5/9, 5/8, 4/7, 4/6, etc.).

2. Immediately after a vote is taken at a meeting of the Committee, a Committee member may request that the minutes show that they voted for or against the question or that they abstained from voting.

3. In the event of an equality of votes on either side, the issue will again be open for discussion for a set period of time. At the end of the discussion time, Committee members will recast their votes. If there is an equality of votes in the recast, The Program Director shall have a second or casting vote.

4. Voting will be done vocally or by a show of hands unless a Program Committee member requests that a written ballot be taken.

5. Actions that require a vote:
   a. Approving meeting agenda and minutes and approving changes to the agenda or minutes
   b. To adjourn a debate
   c. To adjourn a meeting
   d. To extend a meeting past the allotted time
   e. To extend the amount of time spent on an agenda item
   f. Changing the basic structure of the current program grid
   g. Removing an existing program from the program grid
   h. Moving multiple programs within the current KFAI program grid (3 or more)
   i. Replacing a program within the current program grid

6. Actions that do not require a vote:
   a. Moving on to the next agenda item
   b. Assignment of Program Committee duties to Committee members and other volunteers
   c. Informal discussions
   d. Program Committee appointments made by the Program Director

Previous Decisions and Motions

A motion or amendment to rescind a decision made at a meeting of the committee can only be moved when a member who voted in favor of the decision makes the motion.
Appendix B: Program Abstract

This is the KFAI program abstract form.

KFAI PROGRAM ABSTRACT

Answer each question as completely as possible. Please print or type. If you need more room for an answer, attach additional sheets. If two or more people are applying for a show, provide information for each person on a separate sheet. Submit your proposal to the Program Director [Box 74], KFAI, 1808 Riverside Avenue, Minneapolis, MN 55454. Thanks! The Program Committee will consider all program proposals submitted for openings but applicants should understand that the committee has a strong overall preference for proposals from active volunteers that have passed the on-air certification course.

Date:
Name:
Address:
Phone:
Are you air certified at KFAI?

What off-air work do you do at KFAI? How many hours per month?

List your broadcast experience:

Title of proposed program:

What times are you available for a show:

Describe your show:

Why should KFAI air this program?

What special knowledge, experience, or education do you have for this show?

What access to relevant materials do you have? Include tapes, records, CDs; contacts in the community; periodicals that you read; etc. BE SPECIFIC.

How does this program help fulfill KFAI’s mission?
Give a detailed description of a typical show in the space below.

- If you are proposing a music show, make a sample playlist of artists/selections.
- If you are proposing a public affairs or spoken word program, list people you would interview, topics you would discuss, and sources of information you would use.
- List any ideas you have for special programs, especially pledge drives shows.

If you do not get a current opening, do you want us to keep your abstract on file for future openings?

Thank you. Please submit your abstract to the Program Director [Box 74].
Appendix C: KFAI Internet Usage Policy

I. Objective

KFAI provides access to the Internet for employees and volunteers to gather information to help us achieve our mission. This policy is intended to guide employees and volunteers on appropriate uses of the Internet.

II. Definitions

Users are defined as all permanent and temporary personnel, paid and volunteer, including contractors and consultants, who are authorized by KFAI to access the Internet via KFAI networks. Internet access includes viewing web sites, sending and receiving email, transmitting and receiving files, and running Internet applications.

III. Acceptable Use

KFAI access to the Internet is intended to be used as a tool to enhance KFAI organizational processes and help KFAI accomplish mission related tasks. KFAI has the right to monitor and otherwise control access to the Internet from our networks.

IV. Unacceptable Use

Users may not use their Internet access privilege to:

- Engage in either viewing or communicating materials of an obscene, hateful, discriminatory, or harassing nature
- Engage in illegal activities, including gambling or uploading or downloading software, music or other material in violation of its copyright
- Intentionally interfere with the normal operation of any KFAI Internet gateway or that of another site, or of any KFAI computers
- Attempt to gain unauthorized access to another site or any KFAI computers or data
- Send and/or receive unusually large emails or documents unrelated to KFAI business
- Engage in any activity that violates other KFAI policies or that would be contrary to KFAI’s best interest
- Open or download files or programs, from web sites, newsgroups, external email accounts, or other sources without prior approval from KFAI staff
- Disclose confidential or proprietary information to unauthorized recipients by any means
- Misrepresent or conceal one’s identity
- Misrepresent one’s position at KFAI, or one’s authority to speak for KFAI

V. Sanctions

Violations will be initially reviewed by the KFAI Executive Director and appropriate staff. If it is determined that the Acceptable Use Policy has been violated, users may be subject to restricted access, loss of access, loss of volunteer privileges, termination of employment and/or criminal prosecution.
Appendix D: Grievance Policy

The KFAI Board of Directors and staff seeks to create a positive environment for all volunteers. The station’s policies are designed to create such an environment.

Sometimes you will have disagreements with other people at Fresh Air—staff members, other volunteers, other programmers, members of the Program Committee or Board of Directors. Most of the time, you and the other person will be able to work things out. Other times, you will be able to reach a solution by asking for help from the Program Director, Volunteer Coordinator, Executive Director or other staff members. In cases where you and the other person involved still can’t reach a satisfactory solution, the station has a grievance policy and procedure that you can use to deal with the problem.

Under the grievance policy, you can ask the Grievance Committee, a standing subcommittee of the KFAI Board of Directors, to appoint a special panel to look into your problem. This Grievance Panel will meet with you and anyone else involved in the problem, and allow everyone to explain their view of the situation. The panel may also take other steps to determine the facts of the matter. Depending on the particular grievance, the Grievance Panel will help you and the other person reach a resolution to the problem, or will render its own decision regarding the grievance. If you disagree with the decision made by the Grievance Panel, you can ask the Board of Directors to direct the Grievance Committee to appoint another Grievance Panel and rehear the grievance.

Conditions that may result in filing a grievance

The grievance policy allows volunteers to file a grievance when they believe a station policy has been improperly administered, and to receive a hearing of their grievance within 30 working days.

Improper administration of a policy can include:

- Falsely accusing someone of violating a policy
- Applying the wrong policy to a given situation
- Applying the wrong consequences to a policy violation

Conditions where grievances are disallowed

- Grievances cannot be used to make changes in policies or in the organization
- Changes in the program schedule cannot have grievances filed against them

What to do before filing a grievance

Volunteers who believe that a policy has been improperly administered should try first to resolve the problem with the person or persons involved. If a resolution cannot be reached, the problem should be taken to the Executive Director. The Executive Director shall hear the volunteer’s complaint and take appropriate action. In the event that: 1) the matter cannot be resolved satisfactorily by the Executive Director or 2) the complaint involves the Executive Director, the volunteer may file a grievance with the Grievance Committee.

Filing a grievance

A grievance must be filed with the Executive Director within ten working days of when the policy in question was administered. Grievances must be filed in writing and must include the following information:

- The policy in question and the issues relating to the administration of that policy
- The name or names of the person or persons who administered the policy
The names, addresses, and telephone numbers of up to five persons who have information pertinent to the grievance, but who are not primarily involved

The action that the grievant (the person filing the grievance) wants to have taken

Within 5 working days of receiving the grievance, the Executive Director will deliver copies of the grievance to the Grievance Committee, to the person or persons against whom the grievance was filed, and to those persons named by the grievant as having pertinent information. The person or persons against whom the grievance is being made shall submit their written response to the grievance to the Grievance Committee within ten working days from the time of the grievance’s distribution.

Within 15 working days from the time of the grievance’s distribution, the Grievance Committee chair will meet with the grievant and explain the procedures that will be followed and the time limits that must be met during the grievance process. The Grievance Committee chair is responsible for ensuring that all procedures and time limits described in this policy are adhered to.

The grievant may drop their grievance at any time during the grievance process.

The Grievance Panel

Within 15 working days from the time of the grievance’s distribution, the Grievance Committee chair will select the members for the Grievance Panel and convene a grievance hearing. The grievance will be heard by a panel consisting of the following:

- Two KFAI Board of Directors members
- Two members of the KFAI paid staff
- Two KFAI volunteers
- The Grievance Committee chair

The Grievance Committee chair will only vote in the event of a tie. The Grievance Committee will maintain a list of individuals who are willing to serve on a grievance panel. The members of the panel shall be selected from this list and from the standing Grievance Committee.

The grievance hearing

The following rules apply to the grievance hearing:

- The grievance hearing will be convened within 26 and 30 working days after the administration of the policy in question, at a time when both primary parties to the grievance can be present. All members of the Grievance Panel must be present in order for the hearing to proceed, unless all primary parties to the grievance agree to a hearing with an incomplete panel.
- Unless requested by one of the primary parties to the grievance, the grievance hearing shall be public.
- Each primary party to the grievance will be allowed to present their case to the Grievance Panel. Unless both primary parties agree otherwise, these presentations shall not exceed ten minutes each. At the end of each party’s presentation, the party may be questioned by any other primary party to the grievance, or by any member of the Grievance Panel.
- Each primary party may bring to the hearing witnesses to the events in question, or other people who have information relevant to the grievance. These people will be allowed to present information to the Grievance Panel, and will be subject to questioning by any primary party to the grievance, or by any member of the Grievance Panel.
- Each primary party may submit documents, statements, or other written information to the Grievance Panel. However, these materials must be made available to the Grievance Panel and to other primary parties to the grievance no later than 25 working days from the administration of the policy in question, and at least 24 hours before the grievance hearing.
- Each primary party may make a five-minute closing statement at the end of the hearing. This statement shall not be subject to question or rebuttal by other primary parties or Grievance Panel members.
• After the closing statements, the Grievance Panel will close the hearing and adjourn to deliberate their decision.

The Grievance Panel report
The Grievance Panel will issue a report on the grievance within 48 hours of the grievance hearing. That report shall contain the following:

• A summary of the claims of each primary party to the grievance
• The findings of the Grievance Panel with regard to those claims
• The decision of the Grievance Panel
• The rationale for that decision

The primary parties shall be notified of the Grievance Panel’s decision immediately, and shall receive copies of the Grievance Panel’s report within 3 working days of its completion. This report shall also be included in the next monthly Board of Directors meeting packet as an informational item. For purposes of confidentiality, the Grievance Panel may choose to omit the names of the parties to the grievance in the Board report.

Appeals procedure
Under normal conditions, the decision of the Grievance Panel is not subject to appeal. If, however, the procedures in this policy were not followed under any stage of the grievance, either of the primary parties to the grievance can appeal to the Fresh Air, Inc. Board of Directors. Such an appeal must be made within 5 working days of the grievance hearing.

The Board will hear the appeal at its first scheduled meeting after the appeal has been filed. At that meeting, the appealing party will have five minutes to explain why they believe procedures were not followed, and the Grievance Committee chair will have five minutes to explain the Grievance Committee’s position. The Board may then ask questions of each party. If the Board decides to sustain the appeal, the grievance will be re-heard by the original Grievance Panel. Or, if the composition of that panel was the issue at question in the appeal, a new Grievance Panel will be convene
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KFAI Volunteer Handbook
Mission Statement
KFAI is a volunteer-based community radio station that exists to broadcast information, arts, and entertainment programming for an audience of diverse racial, social and economic backgrounds. By providing a voice for people ignored or misrepresented by the mainstream media, KFAI increases understanding between peoples and communities, while fostering the values of democracy and social justice.

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*Sections marked with an asterisk are the most important sections for new volunteers to read. Please read these sections carefully.
Welcome!

Thank you for your interest in community radio, KFAI, Fresh Air Inc.. When you become a volunteer for KFAI, you join a tradition that started with just a few people who thought more people should have access to the airwaves, and which has grown to include hundreds of volunteers who believe in the station’s mission.

Just as KFAI works to create access for people, the people who come to KFAI must understand that the airwaves are a limited public resource, licensed for our use through the Federal Communications Commission (FCC). When you volunteer for KFAI, you are responsible for the station, and our role in the community. This handbook will help you begin your volunteer experience, take the steps to being trained to do radio at KFAI, and understand the importance of treating positions, equipment, and other people at KFAI with respect and integrity. Please enjoy yourself at KFAI, but please help other volunteers to have positive experiences, too. You are asked to read this handbook and sign a Letter of Agreement that you will be responsible for the policies contained herein. Please save this handbook for your reference in the future. Thank you!

History

A group of citizens founded Fresh Air, Inc. in 1973, as a non-profit organization. These citizens sought to establish a non-commercial community radio station as an alternative to other stations, to fill the void in music and news left by traditional broadcast stations, provide access to the airwaves for the public at large, and to train and empower community members to utilize radio broadcasting.

On May 1st, 1978, KFAI-FM at 90.3 FM was inaugurated as a 10-watt mono station, able to broadcast programming within a few blocks of its south Minneapolis home, Walker Community Church. “KFAI” stands for the station’s location with proximity to the Mississippi River (K), and Fresh Air, Inc. (F-A-I). In 1983, KFAI gained approval to raise its signal power to 125 watts, and to broadcast in stereo. The station purchased a higher-powered transmitter, placed on top of the Foshay Tower in downtown Minneapolis. This location and higher power allowed KFAI to increase its potential audience to two million people.

In December 1991, KFAI moved to the third floor of the Bailey Building on the West Bank of Minneapolis—the station’s first home actually designed to house a radio station. The new space provided room for more studios. The next challenge was to address the range of its on-air signal. After a year of planning and the aid of a federal grant, KFAI installed a translator in West St. Paul, enabling a broadcast on 106.7 FM to St. Paul listeners.

In January 2003, KFAI announced archived programming on its web site, www.kfai.org. By this time, the station was streaming all of its programming, to listeners all over the world.
KFAI Organizational Structure
KFAI’s license to operate is held by Fresh Air Inc., which represents all stakeholders in KFAI. In other words, KFAI is owned collectively: by its members, volunteers, staff and Board of Directors.

Board of Directors

KFAI is governed by the Board of Directors: volunteers, listener-members and appointees who meet once monthly to propose, discuss, and vote on fiscal and operational policies. Board of Directors meetings are open to all volunteers and members of the public.

Board of Directors members are elected by their peers, and a few seats are by appointment. KFAI actively seeks to achieve diversity of gender, skill, social and economic background on its Board of Directors. To run, or vote, for open seats on the Board, volunteers must give nine hours of time over a three-month period leading up to the elections. Elections are held yearly, in November and December.

Staff

The Executive Director at KFAI is hired by the Board of Directors. The Executive Director has the authority to hire the paid staff necessary to maintain a strong level of service to our stakeholders, in accordance with our mission statement and Board policies. The number of positions and titles of paid staff have varied and will continue to change based on station needs and the availability of funds and qualified candidates. Paid staff work in partnership with individual volunteers, interns, and committees to ensure successful daily operation of KFAI.

Committees

Committees are run by volunteers and Board members, with staff liaisons as members and partners. The number of committees and titles of committees have continued to change and grow as the station’s needs change and grow. Some committees are open to all volunteers to join, and elections are held and appointments made for other committees. If you are interested in the work of a committee, ask a staff member for the information to contact the committee chairperson.

Individual Volunteers

Most of the people you will meet at KFAI do work at some time as individual volunteers. KFAI is volunteer-driven, which means the success of the station depends on the time, talents, interests, and skills of individual volunteers. Almost all of the on-air work at KFAI is done by volunteers. Some of the off-air work volunteers create: marketing campaigns, press releases, strong presence at community events, content for the web site, mailings for new and renewing members, momentum for pledge drives, special fundraising events, and training classes for other volunteers. All positions contribute to the success of the station.
KFAI Basic Contact Information

KFAI Web Site: www.kfai.org
The KFAI web site is a great resource for new volunteers to keep up on current events and programming at the station. The Volunteer Resources page can be accessed by clicking the “Volunteer/Get Involved” item on the left hand side of the web site’s top page. You will find the names of our Board of Directors members, staff contact information, training schedules, applications for training and internships, and more by visiting the Volunteer Resources page.

KFAI mailing address and phone numbers
♦ KFAI
  1808 Riverside Avenue
  Minneapolis MN 55454
♦ Office Phone: 612.341.3144
♦ Studio Phone: 612.341.0980
♦ Fax number: 612.341.4281

KFAI Volunteer email list
KFAI volunteers are encouraged to join the station’s email discussion list, to be included in discussions about the station and upcoming station events. The KFAI email list generates 6-10 emails per week; if you wish to receive a “daily digest” version instead of receiving each individual email message, you may sign up for the digest version. To subscribe to the email list, be sure to check the “yes” box on your New Volunteer Profile, or contact the Membership & Volunteer Director: 612.341.3144 x 22.

If you do not use email, you can be informed about KFAI events by visiting the station and reading the messages posted on the Station Updates bulletin board.

KFAI Network
The KFAI Network is the station’s monthly newsletter, sent by email to listener-members, volunteers, and community partners. If you use email, you will be signed up to receive the newsletter automatically, so that you receive the latest station information. If you do not use email, printed copies are made available on the Station Updates bulletin board. Articles and profiles are written by staff, Board members, volunteers and listener-members. Guidelines for submitting articles and profiles are available on the KFAI web site under the “E-newsletter/sign up!” link, or by contacting the Membership & Volunteer Director: 612.341.3144 x 22.

Department Contact Information:
Development Director: 612.341.3144 x 21
Executive Director: 612.341.3144 x 23
Membership & Volunteer Director: 612.341.3144 x 22
Music Director: 612.341.3144 x 15
News Director: 612.341.3144 x 16 (News Director); 612.341.3144 x 18 (Newsroom)
Program Director: 612.341.3144 x 20
Underwriting & Marketing Director: 612.341.3144 x 24
How to Begin Volunteering at KFAI

1. Read the most important sections of this handbook and complete New Volunteer Profile

This first step introduces you to KFAI and includes: general information about the radio station, rules KFAI must obey for the FCC, rules we use to treat each other with respect, and expectations for volunteers and the radio station. The handbook is designed to answer questions you may have as begin your volunteer experience with KFAI. You will also need to complete a New Volunteer Profile with your contact information, skills and interests. This information will help match you with an open position at KFAI.

2. Review the list of open positions and contact the Volunteer Coordinator

You can view a list of open positions at the station by visiting the KFAI web site: www.kfai.org. Click on the “Volunteer/Get involved!” link on the left hand side of the screen. Please review this list of opportunities and identify two positions that interest you. Contact the Membership & Volunteer Director by phone or by email to express your interest in these positions. The Membership & Volunteer Director will let you know whether or not a position has been filled, and when you can begin your volunteer commitment.

3. Turn in your New Volunteer Profile and Letter of Agreement.

When you come to the station to begin your new position, be sure to bring your profile and the Letter of Agreement. Volunteers are required to sign the Letter of Agreement to demonstrate knowledge of the expectations of KFAI volunteers. Members of the KFAI staff are also required to sign the Letter of Agreement, to promote and sustain respect for the time and work volunteers give to KFAI in service of its mission. A staff member will co-sign the Letter and give you a copy, then you can begin your new position at KFAI.

4. Your Volunteer Commitment

As a new volunteer, you are asked to make a commitment of six months to a given position. You will then have the opportunity to change positions, or continue in your current role at the station. Volunteer positions usually require a time commitment of about two hours, once a week. There is some flexibility, as long as expectations are laid out ahead of time; for example, if your schedule allows volunteering every-other-week instead of weekly, that can be arranged—just let the Membership & Volunteer Director know.

Once you begin your position with KFAI, be sure to record your hours on the Volunteer Hours Log at the front desk, so the Volunteer Coordinator can track your participation. Volunteer hours are tracked for our annual audit, for the right to participate in Board of Directors and Program Committee elections, and as important information to include in proposals for funding grants. Please keep track of the time you give to KFAI. Thanks!
KFAI is a volunteer-based community radio station that exists to broadcast information, arts and entertainment programming for an audience of diverse racial, social and economic backgrounds. By providing a voice for people ignored or misrepresented by mainstream media, KFAI increases understanding between peoples and communities, while fostering the values of democracy and social justice.

KFAI volunteers come from backgrounds and cultures as diverse as the station’s audience. In order to help KFAI achieve success in meeting its mission, volunteers are expected to respect and understand each other. The Rules of Conduct are in place to allow us all to meet these expectations.

The KFAI Rules of Conduct, listed below, cover the following areas:
♦ Respecting other volunteers and KFAI property
♦ Staying informed
♦ Getting involved
♦ Being responsible

These rules also apply to staff at KFAI. If a volunteer or staff member of KFAI is found in violation of these rules, an inquiry should be addressed directly to the volunteer or staff member regarding the alleged offense. After further questioning, if the alleged offense is not explained or resolved through inquiry, the alleged offender may be suspended or dismissed. Staff members reserve the right to protect station equipment, the safety of KFAI volunteers, and the interests of third parties such as the station’s listening audience, web site users, and community partners; volunteers retain the right to file a grievance with the station’s governing body, the Board of Directors.

1. Respect other volunteers and KFAI property

KFAI’s studios, and the various types of production and broadcast equipment that we own, make it possible to produce community-based radio for the Twin Cities. To ensure that these resources are used well and remain in working order, it is important that you know the rules governing studio and equipment use.

♦ Treat other volunteers with respect. This includes respecting the personal space and personal information of other volunteers. If you feel you have been disrespected, or if you have a concern about the treatment of a fellow volunteer, contact a staff member. If a staff member cannot address your concern, you may consider filing a grievance.
NO SMOKING anywhere in the building (now city law).
NO EATING or DRINKING in the studios, with these exceptions: you may eat and drink in
Studio 5 during pledge drive, committee meetings or special events.
All equipment is the property of KFAI and is for KFAI use only.
Most equipment cannot be taken off station property; only certain remote equipment can be
checked out with staff permission.
Report all damaged equipment in writing to KFAI staff.
KFAI’s CDs, albums, and cassettes cannot leave the station. Taking these items out of the
station is considered theft.
Theft of any kind is cause for immediate dismissal.
Unscrupulous or unwarranted destruction of KFAI’s property, signal or web functions shall
also be cause for immediate dismissal.
In grave instances of theft or destruction (as described), staff will alert city police.

2. Stay informed

Stay informed about station news, business, and upcoming events.
Check mailboxes, bulletin boards, email, and the web site for regular station updates and
announcements.
Give your current address, phone number and email address to the Membership &
Volunteer Director so the station can reach you.
Attend station meetings.

3. Get involved

KFAI depends on people power. As a volunteer, you are expected to be involved in station
activities outside of doing an on-air program.
KFAI programmers are encouraged to spend three hours per month on off-air volunteer
projects, a total of nine hours quarterly.
Be an active volunteer. Participate in meetings, vote in volunteer elections, and help out
with pledge drives. Find your niche off the air.

4. Be responsible

Be on time for volunteer assignments. Inform other volunteers on your team, or the
appropriate staff member, if you are going to be late.
Show up on time if you have signed out a production studio. Call the Program Director if
you are unable to make your scheduled time: 612.341.3144 x 20.
Put equipment and materials back when you are finished, especially music from the library
or studio and recording equipment from the News Director.

Thank you for reading and following the Rules of Conduct.
Training Classes at KFAI Community Radio

How does a volunteer sign up to take training?
♦ Become an active volunteer (which the Board of Directors by-laws define as giving nine hours over a three-month period)
♦ Check the Programming & Training Bulletin Board or the Volunteer Resources web page for the current training class schedule
♦ Fill out an application for the training class you wish to take

Can a volunteer take any training class?

No. The first training class you want to take once you are an active volunteer is the Board Certification Course. Once you have taken that course and passed the practical examination (which shows you can run the on-air equipment), you are eligible for all other training classes, such as the Announcing Workshop, Digital Editing or Pro Tools Courses, and more.

What else should volunteers know about training?
♦ You may not get into the first class for which you fill out an application; there are often volunteers waiting to take the classes and class size is limited to allow time and space in the studios.
♦ If you do not get in to the first class to which you apply, you will need to fill out a new application for the next available course.
♦ Board Certification Classes are offered three or more times each year.
♦ You can get hands-on experience through production teams or the news department, as you wait to get in to the Board Certification Course.
♦ You may sign out use of any KFAI studio; see the sign-out sheet posted next to each studio for times you may sign up for a two-hour block to use that studio.
♦ You may check out recording equipment from the News or Program Director. Use recording equipment for interviews done “on location” or outside of the station.
♦ KFAI offers News and Programming Department Internships: watch the Programming & Training Bulletin Board for opportunities to apply.
♦ The yearly training schedule is designed by the Training Committee and the Program Director.

How can volunteers get hands-on experience in between training classes?
♦ If you have daytime hours available one day a week, sign up to work in the news department as a news reporter. KFAI reporters learn how to record, edit, write and voice their own news stories—which provides the opportunity to train in every aspect of radio.
♦ Join a production team, affectionately known as “cart crew.” See the list of open positions on the volunteer web page for more information.
♦ Ask a program host if you may sit in with a show to watch how the equipment in the studio works. Many KFAI disc jockeys welcome new folks to observe their shows.
♦ Apply to host The Wave Project. See the next pages for more information.
KFAI’s Public Access Program: The Wave Project

*The Wave Project* is KFAI’s weekly community access program, where any member of the community is invited to put together and host one hour on the radio. This is a great way for new volunteers to get practical experience putting a show together and going on the air.

You can do a program on *The Wave Project* every six months. See the Programming & Training Bulletin Board or go on-line to www.kfai.org for an application. Programs are scheduled up to a few months advance, depending on availability of time slots; you will be notified when your program is scheduled. This gives you plenty of time to plan your program, and use equipment at KFAI to put your program together.

**Studio Equipment and Production Assistance**

KFAI will provide an engineer to run the on-air studio equipment during your program and help answer technical questions. Equipment in the on-air studio includes:

- 3 CD players
- 2 turntables
- 1 cassette deck, for recording or playback (you must provide a blank cassette to record)
- 1 CD recorder (you must provide a blank CD to record)
- 1 DAT machine
- 1 MiniDisc player

**Putting Your Program Together**

A good radio show requires planning and thought. You need to think about the people who will be listening, and try to develop a show that will be interesting and easy on the ear. The more time you spend preparing before you go on the air, the better your program will sound to KFAI listeners.

Plan on providing 58 minutes of material. Record the time it takes to read or play your program’s content (music, readings, etc.) in advance so that your program fits easily into the time that you have.

On the day of your program, arrive no later than 5:30pm. Your show will begin at 6pm. Remember to bring all the materials that you will need to do your program. Consult with the person who will engineer your program before you go on the air. Go through your whole program with the engineer and settle any technical issues before airtime.

See the next page for advice on preparing music and public affairs programs.
Public Affairs or Discussion Programs

Be prepared. Know what you want to talk about. Have your questions prepared in advance.

We strongly suggest that you have between two and four on-air guests. Including guests on your program adds perspective and energy to the subject, however, more than four guests will be difficult to handle to ensure that each guest has time to share her or his information and receive feedback.

If you are planning on having listeners call in, you must provide your own screener (someone who will answer the phone and decide which callers should go on the air). Please consult with the Wave Project coordinator if you are planning a call-in program.

Music Programs

Be prepared by making a written playlist of the music that you want to play in the order that you want to play it. Give a copy of your playlist to the engineer before the program.

Since you have only 58 minutes, your music “sets” should not be too long. Each “set” should be no more than three songs, before you announce the music you have been playing to the listeners.

Give information on the music that you play. Who are the musicians? When or where was the recording made? Why did you play it?

Your program might benefit from adding another on-air host. The back-and-forth conversation between two people can make the program more interesting to the listener, and may help you feel less nervous on the air!
FCC Rules for Broadcasting

While most of the rules the FCC requires KFAI to follow will be covered in training classes, there are some important rules every volunteer should know about broadcasting.

“Sensitive Language”

“Sensitive language” refers to three types of language the FCC does not allow broadcasters to use on the air. This section will let you know how to keep from violating these rules during your participation in any KFAI program. The FCC takes these rules very seriously, and there have been fines of thousands of dollars and tens of thousands of dollars issued against radio stations and program hosts for violating these rules.

If you have any questions about whether material you wish to play on the air might violate FCC rules, or if you accidentally violated these rules while on the air at KFAI, please contact the KFAI Program Director.

Obscenity

The FCC uses a definition of obscenity set out by the U.S. Supreme Court in the early 1970s. In order for programming to be considered obscene, all three of the following elements must be present:

1. The average person, applying contemporary community standards, must find that the work as a whole appeals to the prurient interest. In other words, the point of the work must be to arouse an “unhealthy” sexual desire.
2. The work must describe or depict, in a patently offensive way, sexual conduct specifically described by applicable state laws. In other words, if it’s defined by state law as a sexual act and you air something on the radio which describes it, you and KFAI could be fined if the other two requirements are met.
3. The work as a whole must lack serious literary, artistic, political or scientific value.

As with all rules governing sensitive language, these definitions are subject to some interpretation. Again, please check with the Program Director if you have questions about material you wish to air.

Indecency

In a statement released April 6, 2001, the FCC announced the following principal factors as being significant in the decisions to issue fines:

1. The explicitness or graphic nature of the description or depiction of sexual or excretory organs or activities.
2. Whether the material dwells on or repeats at length descriptions of sexual or excretory organs or activities.
3. Whether the material *appears to pander or is used to titillate*, or whether the materials *appears to have been presented for its shock value*.

More than one factor needs to be present in material for it to be considered indecent. In the case of the third factor, the FCC takes the overall context of the broadcast into consideration before making a ruling.

**Profanity**

This section will name the swear words that are considered profane, so please be aware you are about to read swear words.

The FCC considers material with the following seven words to be punishable if used on air, especially when used in combination with any of the indecency factors: *shit, tits, piss, cunt, cocksucker, mother-fucker*, and *fuck*. Variations are also found indecent—for example, “cock” is not acceptable in a song or poem unless it is in reference to a rooster or has defensible, artistic merit.

Be aware: if you say *hell, damn, goddamn*, or similar words with the intent of bringing down divine wrath or divine condemnation, then you are using profanity. The courts have said, however—and the FCC agrees—that the intent of the speaker is what matters when judging whether language is profane. For a complaint to stick, the FCC would have to prove that you *really meant* for divine wrath to strike something or someone—that you really hoped that someone would be struck by lightning, for example. In general, complaints about profanity tend not to get to the FCC in the first place: people usually contact the station. Since KFAI depends so much on listener membership to sustain our operations, we prefer not to anger our audience by using profanity unless there is a compelling artistic or educational reason to do so. In practical terms, KFAI rules do not let you use profanity on the air. In any language. At any time. Play it safe!
**KFAI Volunteer Information**

You will be asked to fill out a form with your contact information, and to give it to the Membership & Volunteer Director. Please know that KFAI does not share your information with outside agencies. You will be asked to provide an emergency contact, as well as a reference. KFAI will treat the information for your emergency contact and reference with the same privacy and respect we treat your information.

You will, on occasion, receive a phone call from another KFAI volunteer. These types of phone calls are commonly made to let you know about a station event we do not want you to miss, or because a program host needs help on an upcoming program, and you indicated you would like to be considered for substitute hosting on-air programs.

If you do not wish your contact information to be shared for KFAI-related phone calls, please let the Membership & Volunteer Director know: 612.341.3144 x 22.

**Email Privacy Policy**

At KFAI Fresh Air Inc., we respect and protect your privacy. The following Privacy Statement provides detail on KFAI’s use of your email address and sets forth our station guidelines for web site and electronic communications.

♦ KFAI Fresh Air Inc. is the sole owner of information gathered through our web site and electronic communications. KFAI does not share, rent or sell email addresses with third parties. In sharing your email address with KFAI, you consent to receive semi-regular communications from KFAI, such as the monthly newsletter and information about upcoming events.

♦ You may link to third-party web sites, such as those of our community partners and underwriters, through our web site. Once you have linked from kfai.org to a third-party web site, KFAI can no longer protect information you may share on the third-party web site, and the policies of the third-party web site will apply to your personal information.

♦ All electronic communications from KFAI will provide the opportunity for you to unsubscribe from the KFAI email list. You also have the opportunity to opt-out of being a subscriber through our web site. Alternatively, you may email the KFAI Membership & Volunteer Director to be removed from KFAI email lists.

♦ KFAI’s Privacy Statement is available for review at any time on our web site. Any changes to KFAI’s privacy policies will be posted on our web site.
KFAI Volunteer Grievance Policy

As a new volunteer of KFAI, you should know you have a resource for complaints if you wish to have one heard. Below is the current Grievance Policy, as adopted by the Fresh Air, Inc. Board of Directors in July, 1994.

The KFAI Board of Directors and staff seek to create a positive environment for all volunteers. The station’s policies are designed to create such an environment.

The Grievance Policy allows volunteers to file complaints when they believe a station policy has been improperly administered and to receive a hearing of their grievance within 30 working days.

Improper administration of a policy can include:
♦ Falsely accusing someone of violating a policy
♦ Applying the wrong policy to a given situation
♦ Applying the wrong consequences to a policy violation

Grievances cannot be filed to make changes in policies or the organization. Volunteers cannot file grievances related to changes in the program schedule.

Volunteers who believe that a policy has been improperly administered should first try to resolve the problem with the person or persons concerned. If a resolution cannot be reached, the problem should be taken to the Executive Director. The Executive Director shall hear the volunteer’s complaint and take appropriate action. In the event that (1) the matter cannot be satisfactorily resolved by the Executive Director or (2) the complaint involves the Executive Director, the volunteer may file a grievance with the Grievance Committee.

Filing a Grievance
A grievance must be filed with the Executive Director within ten working days of when the policy was administered. Grievances shall be filed in writing and shall contain the following information:
♦ The policy in questions and the issues relating to the administration of that policy
♦ The name(s) of the person(s) who administered the policy
♦ The names, addresses, and telephone numbers of up to five persons who have information pertinent to the grievance but who are not primarily involved
♦ The action the volunteer filing the grievance wants to have taken

Within five days of receiving the grievance, the Executive Director will deliver copies of the grievance to the Grievance Committee, to the person(s) against whom the grievance is being made, and to those persons named by the volunteer who filed the grievance as having pertinent information. The person(s) against whom the grievance is being made shall submit their written response(s) to the Grievance Committee within ten working days from the time of the grievance’s distribution.
Within 15 working days from the time of the grievance’s distribution, the Grievance Committee chair will meet with the volunteer who filed the complaint and explain the procedures that will be followed and time limits that must be met during the grievance process. The Grievance Committee chair is responsible for ensuring that all procedures and time limits described in this policy are adhered to.

The volunteer filing the complaint may drop their grievance at any time during the grievance process.

The Grievance Panel
Within 15 working days form the time of the grievance’s distribution, the Grievance Committee chair will select members for the grievance panel and convene a grievance hearing. The grievance will be heard by a panel consisting of two Board members, two members of the paid staff, two volunteers, and the Grievance Committee chair. The chair will vote only in the event of a tie. The Grievance Committee will maintain a list of individuals who are willing to serve on a grievance panel. The members of the panel shall be selected from this list and from the standing Grievance Committee.

The primary parties to the grievance shall be furnished with the names of the panel members within five working days, and shall have 24 hours to object to the panel’s membership. Objections can be made only on the grounds that a panel member is directly involved in the events surrounding the grievance, and therefore cannot hear the grievance impartially. Objections on other grounds will not be considered. If the Grievance Committee chair upholds the objection, the panel member in question will be replaced by a person agreeable to the primary parties in the grievance.

The Grievance Hearing
The grievance hearing will be convened between 26 and 30 working days after the administration of policy, at a time when the primary parties to the grievance can be present. All members of the grievance panel must be present at the hearing in order to proceed, unless all primary parties to the grievance agree to a hearing with an incomplete panel.

Unless requested by one of the primary parties to the grievance, the grievance hearing shall be public.

Each primary party to the grievance will be allowed to present a case to the grievance panel. Unless both primary parties agree otherwise, these presentations shall not exceed ten minutes each. At the end of each party’s presentation, the party may be questioned by any other primary party to the grievance, or by any member of the grievance panel.

Each primary party may bring to the hearing witnesses to the events in question, or other people who have information relevant to the grievance. These people will be allowed to present information to the grievance panel, and will be subject to questioning by any primary party to the grievance or by any member of the grievance panel.
Each primary party may submit documents, statements, or other written information to the grievance panel. These materials, however, must be made available to the grievance panel and to other primary parties to the grievance no later than 25 working days from the administration of the policy, and at least 24 hours before the grievance hearing.

Each primary party may make a five-minute closing statement at the end of the hearing. This statement shall not be subject to question or rebuttal by other primary parties or grievance panel members.

After these statements, the grievance panel will close the hearing and adjourn to deliberate their decision.

The Grievance Panel Report
The grievance panel will issue a report on the grievance within 48 hours of the hearing. That report should contain the following:
♦ A summary of the claims of each primary party to the grievance
♦ The findings of the grievance panel with regard to those claims
♦ The decision of the grievance panel
♦ The rationale for that decision

The primary parties shall be notified of the grievance panel’s decision immediately, and shall receive copies of the grievance panel’s report within three working days of its completion. This report shall also be included in the next monthly Board of Directors meeting packet as an informational item. If confidentiality is desired, the grievance panel may wish to omit the names of the parties to the complaint in the Board report.

Appeals Procedure
Under normal conditions, the decision of the grievance panel is not subject to appeal. If, however, the procedures in this policy were not followed during any stage in the grievance, any of the primary parties to the grievance can appeal to the Fresh Air, Inc. Board of Directors. Such an appeal must be made within five working days of the grievance hearing.

The Board will hear the appeal at its first schedule meeting after the appeal has been filed. At that meeting, the appealing party will have five minutes to explain why they believe the procedures were not followed, and the Grievance Committee chair will have five minutes to explain the committee’s position. If the Board decides to sustain the appeal, the grievance will be heard by the original panel, or, if the composition of that panel is in question, heard by a new grievance panel.
KFAI Letter of Agreement

This Letter of Agreement (the “Agreement”) is made and entered into on this day, __________, ________, between KFAI, Fresh Air Inc., a community-based, non-profit radio station located at 1808 Riverside Avenue, Minneapolis, Minnesota 55454 (“KFAI”), and the volunteer whose confirming signature appears at the bottom of this letter (“Volunteer”).

WHEREAS, KFAI desires to enter into this Agreement for the services of the Volunteer, who at KFAI’s request shall act as an independent contractor and not as an employee of KFAI, with respect to the work the Volunteer does on behalf of KFAI, under the terms and conditions set forth in this Agreement; and,

WHEREAS, such services to KFAI shall be on a non-exclusive basis,

NOW, THEREFORE, in consideration of the foregoing and mutual covenants and agreements set forth herein, KFAI and Volunteer agree as follows:

1) Terms of Service

   a) The Volunteer has non-exclusive ownership of services provided to KFAI. Non-exclusive ownership means the Volunteer reserves the right to reproduce these services in other venues. These services include but are not limited to:
      ♦ On-air programming and audio production created by Volunteer;
      ♦ Content created by Volunteer for KFAI’s web site;
      ♦ Photography or design services provided by Volunteer; and,
      ♦ Administrative assistance work performed by Volunteer.

   b) KFAI has exclusive ownership rights to property of KFAI. Property of KFAI includes but is not limited to:
      ♦ Studio broadcast equipment;
      ♦ Recording equipment purchased by KFAI;
      ♦ KFAI’s operator license;
      ♦ All station/programming publicity materials purchased by KFAI;
      ♦ All contents of the music library and offices; and,
      ♦ The name KFAI, Fresh Air Inc. and phrase “Radio Without Boundaries.”

   c) KFAI retains the right to be named in the credits of any production work done within KFAI studios and shared with entities outside of KFAI.

   d) The Volunteer retains the right to the name of a program produced by the Volunteer at KFAI.

   e) The Volunteer must adhere to current copyright infringement laws with regard to the distribution of creative material, such as music, literature, or art. The Volunteer must understand that KFAI pays fees to be able to play music on KFAI airwaves and through program archives on the web site for a legally mandated amount of time ONLY.
f) If the Volunteer is no longer able to provide services for which there is a clear expectation that the services will continue, the Volunteer agrees to an orderly transition out of the service with a 30 day written notice.
   i) “Clear expectation” is defined here as services for which the Volunteer is solely, or nearly solely, responsible and which would cease, or nearly cease, without the Volunteer’s participation.
   ii) The 30-day written notice allows the Volunteer to transition out of service without harming third parties with which the Volunteer may have direct contact, and who may suffer if the Volunteer were to neglect service. Third parties include listeners, visitors to KFAI’s web site, and community partners.
   iii) If the transition out of service must happen sooner than 30 days due to emergency, the Volunteer will notify KFAI’s Executive Director for an exception to this transition process.

g) KFAI reserves the right to review and amend these Terms of Service at any time and agrees to inform Volunteer of changes in a timely manner.
   i) The Volunteer’s Terms of Service may come under review if the Volunteer is giving service to KFAI in more than one capacity.
   ii) KFAI may issue letters of In-kind Donation for certain services provided by the Volunteer.

2) **Representation of KFAI**

   a) Any time the Volunteer gives in service to KFAI’s mission, the Volunteer is representing KFAI. The Volunteer agrees to adhere to the Rules of Conduct with respect to representing KFAI.

   b) The Volunteer agrees to report incidents where staff or other volunteers appear to operate outside of the Rules of Conduct with respect to representing KFAI.
      i) These incidents can be reported to KFAI’s Executive Director, or to the Board of Directors.
      ii) Reporting such incidents keeps KFAI able to serve its mission with equal accountability to people from diverse racial, social and economic backgrounds.
      iii) KFAI recognizes that subjects such as sexual harassment, racial and cultural discrimination, ableism, ageism, and other forms of discrimination, are sensitive subjects and the Volunteer wishing to address such incidences may feel inhibited. KFAI will work to create a safe environment for the Volunteer to address difficult subjects.

   c) KFAI may entrust the Volunteer with confidential information; if so, the Volunteer will be told the information is confidential, and will be required to refrain from sharing said confidential information with third parties or representatives of other entities.
3) **Termination**

a) The Agreement shall commence on the date first written above and shall continue in force until the named Volunteer transitions out of service, unless sooner terminated by KFAI in the following instances:

- The Volunteer has been found in violation of the Rules of Conduct, and the requisite inquiry has been made;
- The Volunteer has violated the FCC Rules of Broadcasting which govern KFAI; and,
- The Volunteer has neglected services where there were clear expectations and third parties (listeners, visitors to the web site, community partners) have been harmed as a direct result.

b) The Volunteer will be warned at least once about actions that are cause for termination, and shall be given the chance to correct the actions, with the exception of the following:

- The Volunteer has been shown to engage in physical violence at KFAI or while providing service on behalf of KFAI; and,
- Theft; and,
- Unwarranted or unscrupulous destruction, as defined heretofore.

c) The Volunteer reserves the right to appeal termination by filing a Grievance with the Board of Directors.

4) **Indemnification**

a) The Volunteer shall indemnify and hold KFAI harmless from and against any and all claims, liabilities, damages, penalties, assessments, and expenses brought by third parties arising from or related to the performance of services by the Volunteer pursuant to this Agreement. This includes:

- Accidents at KFAI or on the way to a KFAI event;
- Incidents involving a third party, such as insults or fist fights; and,
- Allegations made against the Volunteer which demonstrate the Volunteer was operating outside of the Rules of Conduct and the Terms of Service.

b) KFAI pledges to maintain studio and administrative spaces which are in line with current governmental safety standards of operation.

c) The Volunteer agrees to notify KFAI of any claims made against Volunteer.

d) The Volunteer agrees to notify KFAI of any non-KFAI-related claims which may impact Volunteer’s services.

e) KFAI agrees to notify the Volunteer of any claims made against KFAI pursuant to services provided by the Volunteer.
5) **No Joint Venture**

   a) The relationship of the parties is that of volunteer and organization, and nothing contained herein shall be construed to cause the parties to be financial partners, joint venturers, or agents of the other, or to create the relationship of employer or employee.
      
      i) KFAI may not sell the Volunteer’s intellectual property, defined as any product created by the volunteer for use by KFAI, including an on-air program.

      ii) The Volunteer may not sell KFAI’s property, including air time or production studio time.

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*I have read through this Letter of Agreement, and can hereby be held accountable for all of the information herein:*

For KFAI:  
By: ____________________________  
(Membership & Volunteer Director)  
Date: ___________________________

For Volunteer:  
By: ____________________________  
(Legal guardian if minor)  
Date: ___________________________

By: ____________________________  
(Executive Director)  
Date: ___________________________