

Broadcasting Department Program Review 2007

-Radio Broadcasting-

Program Description and Scope

1. An AA and certificate is offered in BRDC. Four specialized radio broadcasting fast track certificates have been added to accommodate the changing needs of students. 121 radio broadcasting fast track certificates have been issued since May 1999. The program serves both transfer and vocationally-oriented students.
2. The program operates a Class A FCC-licensed FM broadcast/production facility outfitted with digital editing and full on-location broadcast capability. The facility serves as an instructional lab for radio broadcasting students. Because KOHL's broadcast area includes portions of the East Bay, South Bay and Peninsula, there is an obvious community relations/outreach aspect to the program. The station format is designed to best teach skill sets required in the professional/commercial broadcast environment. The personality-intensive contemporary hit format delivers a very respectable audience in its target demographic and provides an excellent vehicle for college public relations **(exhibit A)**.
3. KOHL is in the process of re-introducing live audio streaming on the station website (www.kohlradio.com). Streaming was suspended several years ago because of a lack of clarity regarding copyright standards as interpreted from the Digital Millennium Copyright Act of 2000. Internet royalties remain a volatile subject as administered by the Library of Congress' Copyright Royalty Board and the music industries' SoundExchange. Continued review of internet copyright policies relating to online radio will be necessary.
4. A number of students take blocks of vocationally focused classes to obtain entry-level skills as opposed to obtaining the more generalized BRDC certificates or AA degrees. This trend inspired the specialized fast track certificate program.
5. The radio station generates donor announcement revenue which is used to supplement academic budgets. Additional lab spaces, instructional supplies and instructional equipment have been funded by this revenue stream.
6. The overall focus, intent and goal of the program is to provide students with strong professional broadcasting basics in a real-world, applied lab experience.

Relationship to Ohlone College Mission and Goals

The radio program combines curricula, facilities and instructors currently active in the industry to provide the student with the best possible success rate. The program accommodates a wide variety of student needs and expectations. We serve the transfer student, individuals requiring specific groupings of vocational skills, working broadcast professionals seeking to update job-relevant techniques in very specific areas and the life-long learner with a general interest in the broadcast industry.

One of the FCC licensing requirements of KOHL is the demonstration of an ongoing community ascertainment program. Our public affairs commitment includes maintaining an understanding of the communities we serve and demonstrating a process for ascertaining issues of concern. This information allows us to provide responsive programming to benefit our culturally diverse regional population.

The learning process visibly merges with community relations anytime KOHL heads into the community to perform a live, on-location broadcast. Students are involved with all aspects of our public affairs commitment.

College instructors and staff members regularly speak at career days and involve students in events such as the American Cancer Society's Relay for Life and the American Diabetes Association's America's Walk for Diabetes.

Our involvement in the internet and online broadcasting is only one example of our interest in converging technologies (many of which are already represented in active programs on campus) and we are open to innovation in the Learning College model.

Program Student Learning Outcomes, Objectives, Assessment Methods and Success Assessments

The student will:

1. Demonstrate a basic understanding of electronic media industries and their position in society.
2. Demonstrate contemporary radio on-air and production skills and will organize and execute a high continuity, personality-oriented radio broadcast air shift.
3. Analyze advanced radio programming techniques and identify the tools, techniques, strategies and audience measurement methodologies necessary to program and manage radio stations.
4. Demonstrate basic skills of competent broadcast announcing and distinguish effective broadcast writing techniques.

Objectives of these outcomes

1. Students will study the history and current status of the structure and function of the electronic media, and analyze its regulation.

Assessment Methods: Tests, facility analysis reports. (BRDC 120)

Success Assessment: Recent conversion of Introduction to Broadcasting to the more inclusive Introduction to Electronic Media has increased student understanding of new impacts of converging technologies on traditional media models. This change has also facilitated course transfer to the Cal State University system.

2. Students will operate technical equipment on-air and in simulated broadcast and voice-track situations and execute relevant production assignments.

Assessment Methods: Aircheck reviews, production spot critiques, tests. (BRDC 123A,B, 127A-D, 129)

Success Assessment: Student composite aircheck presentations receive favorable response from industry, often resulting in employment. (Since beginning our current instructional model, hundreds of students have been placed in the industry – many in highly visible, responsible and successful positions) Aircheck logging is still done automatically to cassette. Student-friendly digital options are being investigated. Conversion to Adobe Audition software has allowed installation of multi-track digital editing on all PC workstations, increasing student access and efficiency. Upgrade of station operating platform to RCS Master Control Windows version has increased facility reliability, flexibility and student familiarity with current industry standards.

3. Students will apply programming skills and methods to actual lab situations at KOHL radio, and analyze successful strategies in use in the commercial radio marketplace. (BRDC 127A-D, 128)

Assessment Methods: Tests, analysis of strategic methods applied to actual broadcast.

Success Assessment: Station performance data (**exhibit A**) indicates success of applied strategies. Qualitative data with respect to student employment indicates that our students are entering the job field in positions well above traditional entry level, e.g. air talent, program director, music director, production. Employment follow-up data indicates a good level of career longevity and upward mobility (**exhibit B**).

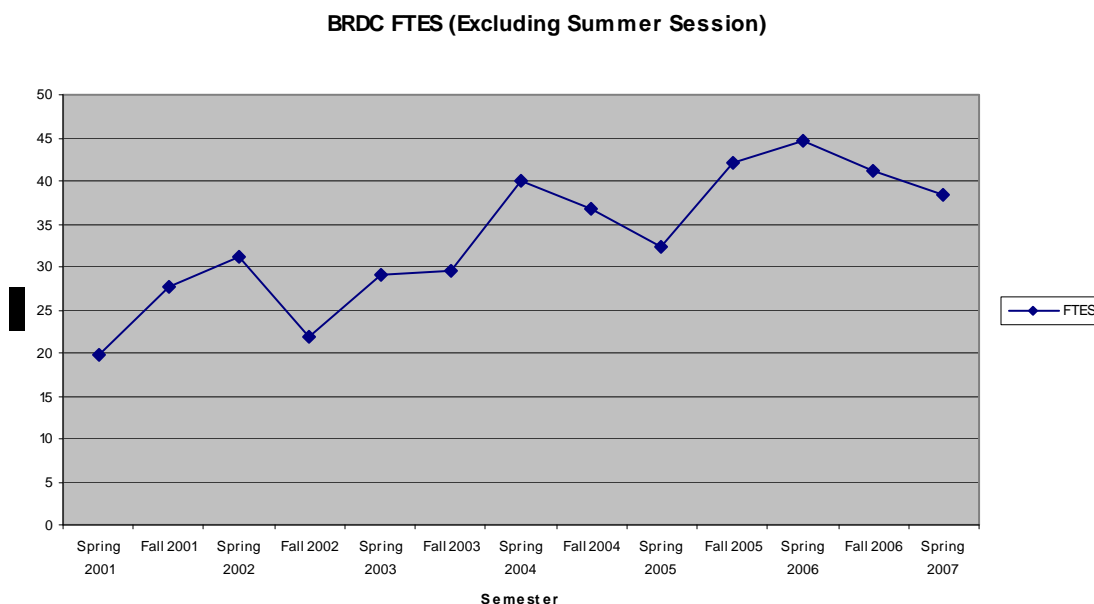
4. Students will learn to project vocally with clarity, distinction and personality and understand techniques of proper copy and content preparation.

Assessment Methods: Critique of recorded demos and live studio exercises, review of written copy/content.

Success Assessment: Success in this area directly relates to the number of students that are proficient and prepared to move into responsible, on-air positions at KOHL Radio. Proficiency is also a cornerstone skill necessary for student employment.

Support Data

The BRDC FTES trend shown below (source: DataMart) indicates an overall increase at levels that can be considered appropriate for a program of our size. Courses are often highly individualized and/or small lab-intensive and don't lend themselves to extremely high student-faculty ratios.



A discrepancy was noticed with regard to the accuracy/currency of some of the records posted in DataMart. Our internal records indicate that 120 fast track certificates were awarded to students to date, whereas only 84 are accounted for in DataMart records. The source of the disconnect will have to be investigated. Raw data is sent by us to Ohlone College Admissions and Records where the certificates are formalized and included in student records. At some point, data on awardees is presumably submitted to the state, but the information seems to be out of synch at this point.

KOHL Radio audience analysis (**exhibit A, source: Arbitron**) indicates a high level of station success for a facility of our size and broadcast power. The on-air product is designed to appeal to young adults (18-34) and teens. The contemporary hit format traditionally delivers slightly more female listeners than male, and KOHL's audience is composed accordingly. The data represents a sample week period (M-Su 6:00AM – 12:00M) from the San Francisco area 2006 Arbitron fall rating survey (9/21 – 12/13). Estimates of interest are 30,400 individual listeners for the sample week with an average quarter hour estimate of

1100 persons. Analysis of the four consecutive rating periods shown indicates continuing positive trends in station performance.

Considering that KOHL is first and foremost a student lab, this level of competitiveness in the marketplace indicates notable discipline and careful format execution on the part of students and instructional staff. A real-world lab approach fosters solid student understanding of the *business* of radio. Our goal is to create a “farm club” environment that allows the student to segue smoothly into the world of professional/commercial broadcasting.

Student employment history is indicated in **exhibit B**. Student placement has always been a strength and focus of the program. Requirements of the industry are under continuous review by staff so that students seeking employment are equipped with the most **relevant, appropriate and current** skill package possible. Emphasis is also placed on the mechanics of job seeking, i.e. resume, cover letter and aircheck/demo preparation.

Assessment of Teaching Strategies

We have discussed the possibility of offering courses online and have identified several future possibilities. Nearly all courses in the area, however, are hands-on, applied lab situations. From on-air situations down to introductory labs, we have found that close supervision of technical and performance exercises foster the best chances for student success.

This teaching methodology is certainly not the most efficient with regard to FTES, so we have made an effort to design and schedule classes in clusters so that the instructor and/or lab supervisor can spread students working at different levels over several studios at once. This allows students to progress from one work station to the next with relative efficiency. It also affords the instructor the opportunity to assist students from different classes at the same time.

A key component of the learning experience is the on-air lab provided by KOHL Radio. The requirements, techniques and pressures of broadcasting simply cannot be duplicated in any other manner.

Assessment of Curriculum Revisions

Introduction to Broadcasting (BRDC 120) was recently revised and renamed Introduction to Electronic Media. This change allowed the course to more appropriately reflect the changing mediascape and include relatively new and converging technologies. The revision also facilitated transferability to CSU system.

Assessment of How Assignments, Criteria and Standards for Sequenced Courses Relate

A cornerstone of the radio broadcasting area is the 123A – 123B – 127 sequence. The technical facility was actually designed with this progression in mind. 123A (Radio Operations 1) introduces students to the technical operation of radio broadcasting systems and provides students with lab sessions in a production studio designed as a twin to the on-air studio. In this environment, they are introduced to on-air techniques and fundamental production assignments. Lectures outline the basics of technical functions, industry requirements and legal standards.

When the student moves to 123B (Radio Operations 2), labs require the student to layer an additional performance level onto the framework established in 123A. As appropriate to individual student achievement level, he or she will be moved from the production studio to the on-air studio during this course. Lecture material builds on the fundamentals of 123A.

After the completion of 123A and 123B, students are equipped with the skills and knowledge to function effectively in the broadcast studio. The 127 (Radio Broadcast Lab) series allows for continued air work with emphasis on adding personality to the relatively mechanical skills learned in 123A and B.

Assessment of Program Improvement Since previous Program Review

The single most critical update in the period was the facility upgrade to a Windows-based operating system. In 1995, KOHL was on the forefront of digital studio systems. There were obvious advantages to being “ahead of the curve” in this area. The downside was that in the ensuing ten years, the station’s DOS operating system and attendant computers were showing severe age and obsolescence. In 2005, the entire facility was rewired and upgraded to accommodate the RCS Windows version 15 Master Control operating platform. Nearly every radio course relies on this comprehensive system in one way or another.

The last program review made strong recommendation for a class in digital studio systems and digital multi-track production. At that point, an experimental 211 course entitled Digital Radio Systems had been offered successfully. A permanent course, Digital Radio Studio Systems, has been added to the curriculum and is yielding dividends considering the ever increasing industry trend toward computer-based operating platforms, even on the small market level.

The previous review recommended the creation of a station-specific website to reflect industry trends. We created kohlradio.com and arranged hosting with an independent provider since Ohlone was not equipped to handle in-house hosting

at the time. We have continued to refine the site to the point that kohlradio.com has been integrated into our operations and curriculum and will be featuring live program streaming in the near future. Also, Ohlone's IT department recently made arrangements to host the site in-house. Further development is certainly needed, but we are making progress. We feel that a refined web presence will benefit the program in a variety of areas, including promotion, recruiting, public service and listener-interaction. It also serves as a value-added venue for our clients and supporters.

Also recommended was studio-wide access to digital multi-track workstations and a mirror digital telephone editor for Studio 2. Both projects have been completed, allowing for more efficient student access to these critical systems.

KOHL Radio applied for upgraded Emergency Alert System status to Participating National (PN). Our request was granted on January 14, 2004 by the Federal Communications Commission and the Office of Homeland Security. We are also active participants in the local (Bay Counties) EAS plan.

The station also completed the comprehensive FCC license renewal process in 2005. Our facility license was scheduled to expire on 12-01-2005. Our application for renewal was approved and we were granted a full term license for operations through 12-01-2013.

Exhibit A

1A - How are my Vital Signs Trending?



Market: SAN FRANCISCO
 Demographic: Persons 12+
 Daypart: M-Su 6:00AM - 12:00M
 Target Station: KOHL - FM
 Listener Prof: P1 Minimum :00 per wk

	Fall 2005	Winter 2006	Spring 2006	Summer 2006	Fall 2006	5 Book Avg
Estimates						
Share	0.1%	0.1%	0.1%	0.1%	0.1%	0.1%
AQH(00)	8	5	8	9	11	8
Cume(00)	231	242	280	229	304	257
TSL	4.15	2.45	3.30	5.00	4.30	4.00
# of Diaries	24	24	29	21	26	25
Tune-Ins	5.0	3.3	5.4	5.3	6.9	5.3
Time Spent Per Tune-In	0.51	0.50	0.38	0.56	0.40	0.47
Listening Locations						
% AQH Home	61%	35%	54%	62%	55%	55%
% AQH In-Car	37%	34%	43%	38%	40%	39%
% AQH at Work	0%	30%	3%	0%	0%	5%
% AQH Other	2%	1%	0%	0%	5%	2%
P1 Information						
% P1 Cume	29%	20%	30%	38%	32%	31%
% P1 AQH	63%	60%	63%	89%	55%	63%
P1 TSL	9:00	6:00	7:30	11:30	8:30	8:30
P1 Cume Persons(00)	68	63	85	87	96	80
P1 AQH(00)	5	3	5	8	6	5
P1 Diaries	8	6	9	8	9	8
When I'm P1, who's the top P2? % of P1 diaries	KMEL-FM 25%	KYLD-FM 33%	KYLD-FM 33%	KYLD-FM 50%	KICI-FM 22%	
When I'm P2, who's the top P1? % of P2 diaries	KLLC-FM 29%	KISQ-FM 50%	KISQ-FM 25%	KYLD-FM 67%	KICI-FM 57%	
100+ QHs (% of diaries)	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%
Age Range						
10 Year Age Range	12-21	14-23	12-21	15-24	12-21	
% QHs in Age Range	50%	51%	65%	63%	67%	
Daypart Trend (AQH Share)						
M-F 6A-10A	0.1%	0.1%	0.1%	0.1%	0.2%	0.1%
M-F 10A-3P	0.1%	0.0%	0.0%	0.1%	0.0%	0.1%
M-F 3P-7P	0.1%	0.1%	0.1%	0.1%	0.1%	0.1%
M-F 7P-Mid	0.2%	0.1%	0.1%	0.0%	0.1%	0.1%
WKND 6A-Mid	0.1%	0.1%	0.1%	0.1%	0.2%	0.1%
Gender Composition (AQH)						
Male	39%	30%	23%	40%	47%	39%
Female	61%	64%	77%	57%	53%	61%
Age Cell Composition (AQH)						
Teens	47%	31%	55%	46%	60%	50%
18-24	5%	36%	14%	19%	2%	13%
25-34	12%	19%	13%	25%	29%	21%
35-44	22%	3%	11%	8%	0%	9%
45-54	14%	5%	5%	1%	8%	7%
55-64	0%	4%	0%	0%	0%	1%
65-74	0%	2%	0%	0%	0%	0%
75+	0%	0%	0%	0%	0%	0%
Ethnic Composition (AQH)						
Black	2%	0%	4%	0%	0%	1%
Hispanic	14%	1%	21%	46%	6%	18%
Other	84%	99%	75%	54%	94%	81%

Exhibit B**Student Employment History**

03/19/07

<u>LAST</u>	<u>FIRST</u>	<u>STATION</u>
ABRAHAMSON	CHRIS	KICU
ABUNGIN	MARK	KBAY/KEZR/TOTAL TRAFFIC
ADAMIC	ROBERT	KKIQ/CLEAR CHANNEL SJ & SF/MONTEREY//KHRD/KRXQ/KBHX/KEWB/KISK
ADAMS	LISA	KWSS/KRLT/KOWL/KHQT/KUFX/KSRI/KSRY/KFFM/KMNX/KDON
AGUILAR	CHRISTINA	KBAY/KEZR
AHMAD	FARHAD	CITADEL/KHOP/KESP
AIKEN	LARRY	KEZR/KIOI/KDON
ALFRED	DOREEN	KKIQ/KEZR
ALLEN	CASEY	KUFX/KOME/KLDZ
AMMON	GINGER	KKDV/KKIQ
ARO	MARLENA	KUFX/KSJO/KSJX/KJOY/KOSO
AYALA	YOLANDA	KKIQ/KDON/KATD/KOFY/KRKY/KKIS/KEZR
BALCIONI	NICOLE	KBGG/DIGITAL DJ/KABL/KNEW/KZQZ/KISQ/KEZR
BEARD	NICK	SHADOW TRAFFIC/METRO NETWORKS/KRXQ
BEARMAN	TANYA	KSJQ/KWSS/KICU/KUFX
BELTRAN	JOE	KRLT/KOWL/KEZR/KBLX
BENOUN	WILMA	KTVU
BERMUDEZ	ERICA	KISQ
BOULTON	DAN	KKIQ/KSTN/KWG
BOYD	TOM	KKSJ/KBAY/KDON
BRAGA	BERNADETTE	KBAY/KKSJ
BRIERY	JOE	KBAY/KKSJ/KMXZ/KAXT/KRQR/KRQC
BRINGER	DANNY	KFRC/KYA/KSFO/KYCY/KQED
BROGDON	MARGIE	KBAY/KKSJ/KEZR
BROWN	JASON	KMEL
BROWN	RANDY	KNEW/KABL/KQKE
BROWN	SAM	KKIQ
BRUMLEY	PAUL	KFAX
CALHOUN	JEANENE	KEZR/KBAY/KUFX/KCNL/KSJO
CALLAHAN	DALTON	KEZR
CALLOWAY	SHIRLEY	KKSJ/KBAY/KDIA/KKIQ/KEAR
CARDENAS	PAUL	KOME/KSJO/KWSS
CARDONA	RENEE	KEZR/KUFX/KKIQ/KTOM/KATD/KATM/KHKK/KHOP
CARDOZA	AMY	KWSS/KARA/KLIV
CARLSON	DOUG	KIOI
CARROLL	TOM	KEZR

CHAING	NELSON	KBAY/KYLD/KKSF/KYCY/KEZR/KLUC/KITS
CHANDLER	LYNN	KKIQ
CIRRITO	ANDREA	KNBR/KTCT/KSAN-FM
CLASPILL	BARBARA	KWSS/KARA/KLIV/KEZR
COATES	KATHY	KPIX-FM/SHADOW TRAFFIC/METRO NETWORKS
COAXUM	YASMEEN	KBLX/KSJO/KUFX/KCNL
COLES	AMY	KSFO/KYA/KJOY AM/FM
COOKE	AARON	KIOI/KMEL/KFRC/KYCY
COVERSTONE	JACOB	KBAY/KEZR
CRAVEN	VERONICA	KCNL/KUFX/KSJO
CURRY	ANN	WSJS
DEANGELO	SHAWN	KHIT/KSJO/KKIQ/KHQT/KSRI/KSRY/KRTY/KSAN
DEHONESTIS	JEANETTE	KKIQ
DIAZ	GINA	KSJO/KHTT
DIXON	RUBEN	KUFX/KSJO
DOVE	GERRY	KWNN/KISQ
DRISCOLL	DIANE	KISQ/KFAX/KBAY/KEZR/KCDU
DUDGINSKI	SUSAN	KUFX/KEZR
DUNAWAY	SARA	KKIQ
EDMUNDS	KELLY	KNEW/KABL
EISENBRUCK	AMY	KKLQ/KATM
ELMORE	ROBERT	KEZR/KBAY
EMMANUEL	JASON	KRQC/KARA/KKIQ/KBAY/DISNEY
EVANKOVICH	BRIAN	METRO TRAFFIC/KFAX/KKIQ/KJQI/SHADOW TRAFFIC
FAGUNDES	BRYAN	KATM/KWIN
FANCHER	JEFF	KEZR/KLUE/KSFO/KBAY/METRO NETWORKS/KGO
FAULKNER	THOM	KKIQ/KTEH
FENNIER	ALEX	KOME/KATD/KRTY/KDON
FERRARO	RUBY	KKNB
FOXX (K)	LISA	KWSS/KARA/KLIV/KOME/KDON/KHQT/KMEL/KYSR
FRANCIS	NICOLE	KKIQ
FRATES	TONY	KKIQ/KEZR
FROST	KELLY	KLOQ/KSNN/KBLF/KPAK
FURTADO	DAN	KKIQ/KITS
GAONA	MARISA	KARA/KLIV/KWSS/KDON/KWSS/A.F.N.(Armed Forces Network)
GARCIA	JOEY	KARA/KLIV
GARCIA	RAY	KWSS/KARA/KLIV
GENBERG	TONY	KARA/KHTT/KWSS/KRTY/KATT/KYCY/KFRC
GMELIN	FRANK	KKIQ/KOME/KEZR
GODLEWSKI	CHRIS	KSAN/KRTY/KSJO/KCNL/KUFX/KXJO/KFJO
GONZALEZ	JAVIER	KKIQ/KKDV/KFRC/KEZR/KBAY

GOPNIK	LEXX	KABL/KNEW
GORDON	SIMON	KEZR/KBAY
GRAHAM	LIZ	SHADOW TRAFFIC
GRIESE	MATTHEW	KKDV/KKIQ
GRIFFIN	DOUG	TRAFFIC CENTRAL/KKIS/KWSS/KLVR/SHADOW TRAFFIC/KRTY
GRIFFIN-JEWETT	CATHLINE	KUFX/KSJO/KCNL/KEZR/KBAY
GROCH	EVA	KATD/KKIQ/TRAFFIC CENTRAL/KOFY
GUINE	ROBERT	KFAX/KBLX
GUTIERREZ	ANTONIO	KMEL/KISQ
HAIKIN	JAMES	KNEW
HALL	RAY	KZQZ/KSTN/KOIT
HAMILTON	KIM	KKIQ/KZQZ
HATCHER	JEFF	BAY CABLE ADVERTISING
HAUGEN	HEATHER	KSJQ/KTVU
HEITHTCHEW	MIKE	METRO TRAFFIC
HENKEL	GARY	SYSTEMATIC RECORDS
HERNANDEZ	RACHEL	KCNL/KUFX/KSJO/KISQ/KBLX
HERRERA	STEVE	KKIQ/KRVE/KATD/KLIV/KARA/KDON/KLZE/KHQT/KMXZ/KAXT/KTOM
HICKS	DON	KEST/KEAR
HOLLIMAN	BARBARA	MUSIC ANNEX
HOWEY	JOCELYN	KKIQ/KEZR/KLUE/KRTY/SHADOW TRAFFIC/KZQZ/KRPQ/KFGY
HUEN	BRIAN	KHQT/KYCY/KTVU/KRQC/KDON/RADIO DISNEY/ABC RADIO
IMPERIAL	IRIS	KNTV/KTVN
JACOBS	WARREN	KSFO/KYA
JAMES	CHRISTY	KKIQ/KISQ/KWIN
JANKOVSKY	SABRINA	KBAY/KKSJ
JOHNSON	CHRIS	KZOZ/KSBY/KTBC
KARL	MATTHEW	KLOQ/KUBB/KPEN/KKIQ/KEZR/KSJO/KSJX/KKIS FM-AM/KKIQ
KILLMEYER	KRISTINE	KWSS/KLZE/KARA/KLIV
KING	KATINA	KKIQ/KBAY/KUFX/KEZR/KLUE/KKOH
KING	SEAN	KKIQ/SHADOW TRAFF/KUFX/KSRI/KSRY/KSOL/KKIQ/KEZR/KSJO/KUFX/KLDL/KCNL/KISQ
KINNEY	BRAD	KLOK
KIRSKY	RANDY	KBAY
KREISS	JOSEPH	KKBN/KSUE
LAINO	NICK	SHARKS BROADCASTING/WARRIORS TV/FOX SPORTS NET
LARSON	BRETT	KEZR/KNEV/KBBG/KABL/METRO NETWORKS/K101/KFRC/KBAY
LARSON	HEATHER	KLDZ/KUFX/KOME/KLDZ/METRO NETWORKS/KSJO/KMBY/KCNL/KNBR/KTCT/KZZP
LEE	BRIAN	KSTN/KWUN/KITS/KIOI/KKIS/KXXX/KFRC-FM/KABL/KWNZ/KNEV/KRNO
LEWIS	SCOTT	KLZY/KWGF/KKIQ/KOME/KRQR/KUFX
LIGGETT	APRIL	KUFX/KSJO/KEZR/KLUE/SHADOW BROADCASTING/CLEAR CHANNEL SF
LIMTIACO	ANDREW	KEZR/KTVU/KGO-TV/SPORTS CHANNEL/BAY TV/KRON/KTVU

LINDHOLM	ARDITH	KWSS/KXXX/KWSS/KATD/KKIQ/KRTY/KSOL/KMXZ/KYLD/KKLQ
LINDSEY	ADAM	KKIQ/KLRS/KRQR/KTHU/KKCY/KCEZ
LLOYD	JENNIFER	KUFX/KCNL/KSJO
LOCKE	SUE	KBAY/KKSJ
LOPEZ	GREG	KHQT/KMEL/KYLD
LORA	PHIL	KRTY/KTOM
LOVERIN	MAGGIE	KKIQ/KOSO
LUND	DANA	UC BERKELEY MEDIA
MADER	ALAN	KEZR/KRLT/KOWL
MALIK	PETE	KEZR/KBAY
MARINELLI	ANTHONY	KOME/KBAY/KKSJ/DIGITAL DJ/KEZR/KBLX
MARTIN	DARRYL	KSTN/KARA/KLIV
MARTINEZ	MIKE	KEZR/KLUE
MAURO	MARY	KRTY
MAYO	ALYSSA	KBAY/KLRS
McCANN	GARY	KSAN/KSJO/KCNL/KUFX/KFJO/KXJO/KMJO/KOIT/KKIQ
McCLELLAND	TED	KZST
McCORD	MARK	KBAY/KEZR
McCULLOUGH	JAMES	KKIQ/KRLT/KOWL/KSTN/KLLK/KUKI/KWNE/KSJO/KSJX/KBAY/KKSJ
McMURTIE	BOB	KHTT
McNEILL	TRISH	KKIQ/Q92/KQRC
MEDINA	LIZ	KTVU
MENDOZA	JOE	KARA/KLIV
MENOCAL	MATT	KRLT/KOWL/KHQT/KYLD
MEZA	HUMBERTO	KARA/KLIV/KRTY/KEZR/KFAX/KDON/KTLA
MILLER	JAMIE	KKIQ
MILLER	ROD	KCHH/KHQT/KUFX/KWIN
MILLS	JACK	KRLT/KOWL/KEZR
MOSLEY	JOHN	KYOS
MULL	JEREMY	KBAY
MULLEN	JEFF	KRLT/KOWL
MURGA	JULIO	KBRG/KLOK/METRO NETWORKS
NOBRIGA	AMY	KWIN
NODADO	NEIL	KLIV/KFRC/KYCY
NOELLER	KIM	KHQT/194
NORTON	RENEA	KKIQ/KWSS/KFIV/KRLT/KOWL
OBERG	GARY	KARA/KRTV/KLIV
O'CONNELL	JOHN	KWSS/KUFX
OHLING	MIKE	KUFX/KSJO/KEZR/KKSJ/KBAY
ORSBURN	JODY	KEZR/KGO-TV
ORVIS	SHELDON	KDIA/KEZR

ORWIG	MARCIA	KSJO/KHTT
PAPE	MARK	KWSD/KKIQ/TRAFFIC CENTRAL/KJAZ/SHADOW TRAFFIC/METRO NETWORKS
PASTOR	DAN	KEZR
PATTISON	TIM	KSTN/KHYT
PEFFER	KIRK	KEZR
PEREZ	LOUIS	KARA/KFOX/KLDZ/KTCT/KZQZ/KNBR
PEREZ	TODD	KBAY/KKSJ/KFAX/KNBR
PETERSON	DAVE	KHOP/KTRB/KKIQ
PETRITSCH	KASEY	KUFX/KCNL/KSJO/KTVU
PISTORESI	MICHAEL	KFRC/KSFO/KSRI/KSRY/KYCY/KRQC
PLAZA	DOUG	KHTT
POWERS	ART	KDON/KWNZKZTQ
QUINZON	RON	KKIQ
QUIROZ	YVONNE	KSJO/KKIQ/KEZR/KEEN/TRAFFIC CENTRAL/KSOL/KIOI/KSOL/KBLX
REILLY	ROB	KWSD/KKIQ/KHOP/KTRB/KPEN/KITS/KNEW/KHQT/KOIT/KXXX/WCNY
REINING	MIKE	KSTN/KWUN/KMGG/FM102/KUIC/KREO/KKIS/B101/KSGO/KSFM
RISTER	CAROLYN	KKIQ/KUFX
RITTS	MATTHEW	KFRC/KYCY
RIVERS	ELISHA	KKIQ
ROBERTS	BECKE	KRTY
RODGERS	TONY	KDON
RODRIGUES	MONIQUE	KEZR/KRLT/KOWL/MUSIC ANNEX
RODRIGUEZ	NATHAN	KEZR/KLUE/METRO NETWORKS SJ/METRO NETWORKS SF
ROGERS	AL	KKIQ/KWSS/TRAFFIC CENTRAL/KRQR/METRO NETWORKS
ROGERS	KEVIN	KEZR/KKIQ/KMXZ/KDON
ROGERS	RENEE	C.M.C.
SALEM	SOHA	KSBW
SALINAS	ROBERT	KFRC/KYCY
SALISBURY	DAVID	KARA/KLIV/KWSS/KZOZ/KDON
SANCHEZ	MICHELLE	KRLT/KOWL
SAVAGE	KEVIN	KBAY/KKSJ/KMXB/KMZQ
SCATENA	JASON	KUFX
SEALANA	RICHARD	KEZR
SERAFIN	MIKE	KEZR
SHAHAB	ADNAN	KPTI/KBTB/KNGY
SHEAFFER	BRANT	KOSO/KEZR/KBAY
SHELLEY	NADINE	KWSS/MARITIME MUSIC
SHELTON	JIM	KEZR/KBAY
SHIH	LILLY	KXXX/KKIQ/KWSS/XTRA/GAVIN REPORT
SIMMS	CLIFF	KKIQ
SIMPSON	ROBERT	KKSF/KKIQ

SMITH	JAMES	KS LY/KZOZ/KRQK/KDON/KHQT/KYUU/KOFY/KSOL/KHQT/KDON/KZQZ
SMITH	KANYA	KKI Q/KNTV
SMITH	KEVIN	KEZR/KS JX/KSJO/KEZR/KKI Q
SMITH	PETE	KWSS/KUF X/KSOL/KHQT/KSJO
SMOTHERS	JOSE	KMEL
SOLERO	TIM	KDON/KOH/KODS/KWNZ/KROW
SOUZA	JENNIFER	KWSS
ST. REGIS	LISA	KWSS/KZOZ/KDON/KMEL/KIOI/KISQ
STAINER	LEIGHANNE	KKI Q
STEC	SANDY	KEZR
STICH	DAN	KOME/KRQC/KSJO
STRICKLAND	BOBBY	KUF X/KCNL/KSJO
STUTTS	BRYON	KBAY
SUBLET	LESLIE	KWSS
TATE	EDUARDO	KBAY/KEZR
TERZICH	ROBERT	KFAX
THOMPSON	NICK	KCDU/KTHU/KRQR
TOMBERLIN	STEVE	TRAFFIC CENTRAL/KKIS/KCBS/KFBK/SHADOW TRAFFIC
TORTORELLI	MIKE	KEZR/KOSO
TRUJILLO	JOHN	KARA/KLIV
TURNER	SUSAN	KEZR
ULRICH	SONIA	KDON/KEZR/KBAY/KKSJ/KNEV/KKI Q/METRO NETWORKS
VIDEN	ADAM	KUF X/KSJO/KCNL
VIGIL	SAUL	KHQT/KXXX/KWSS/KITS/KSTN/KEZR/KKI Q/KRLT/KOWL/KUF X
VIJEH	JOSHUA	KSJO
WAIBEL	DUSTIN	KOME/KBAY/KKSJ/KUF X
WATTS	KATAROUS	KNEW/KABL
WEST	DEREK	KHQT/KKI Q/KHTT/KDON
WHITE	TOM	KRQC/KBAY/KKSJ/KDON
WILLERSCHIEDT	CHERYL	KSJO
WILLIAMS	ROB	KOIT/KRLT/KOWL/KHIT/KDOT/KOZZ/KRXQ/KISW
YBARRA	LEONARD	KEZR