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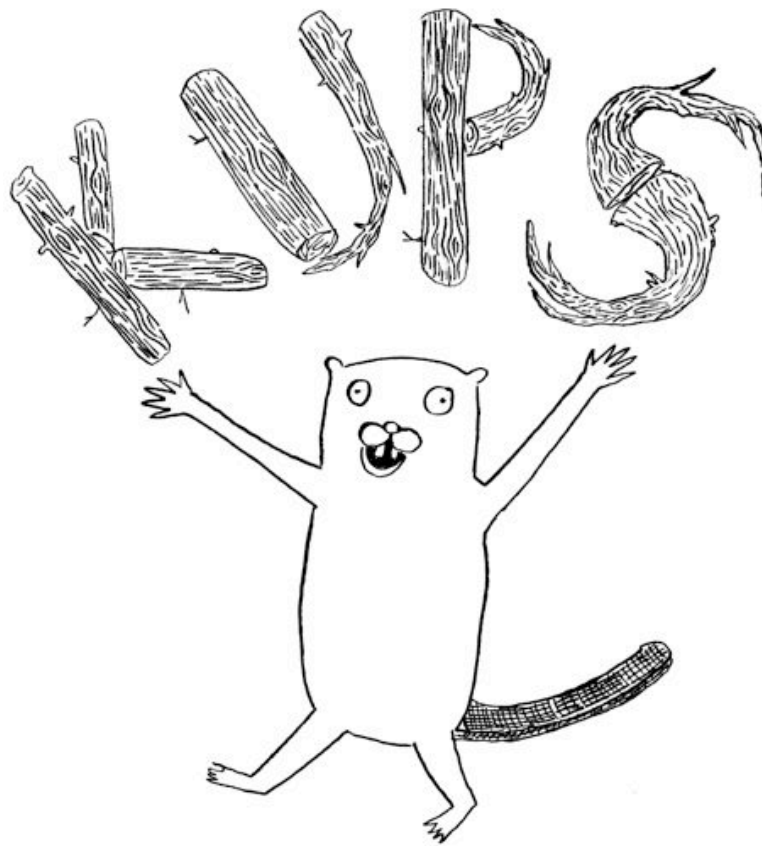
KUPS DJ Handbook



GATOR VERSION

13<sup>TH</sup> EDITION – FALL 2013

# ***KUPS DJ Training & Policy Reference Handbook***



**13<sup>th</sup> Edition – Fall 2013**

Written by: Doug Herstad  
Edited & Embellished by: Lawrence Huffines  
Illustrated by: Hallie Bateman  
(and others)

# KUPS DJ Handbook History and Credits

13<sup>th</sup> Edition- Gator Version Edited By Lawrence Huffines Fall 2013  
11<sup>th</sup> Edition- Cassette Version Edited the Embellished Doug Herstad Editions Fall 2012  
10<sup>th</sup> Edition Boombox Version” by Doug Herstad and Nathan Forman - February 2011.  
9<sup>th</sup> Edition – Doug Herstad - September 2010.  
8<sup>th</sup> Edition – Doug Herstad - January 2010.  
7<sup>th</sup> Edition – Doug Herstad - September 2009.  
6<sup>th</sup> Edition – Doug Herstad and Kate MacCorkle - February 2009.  
5<sup>th</sup> Edition – Doug Herstad - September 2008.  
4<sup>th</sup> Edition – Doug Herstad and Nick Halsey - September 2007.  
3<sup>rd</sup> Edition – Doug Herstad - Fall 2006.  
2<sup>nd</sup> Edition – Doug Herstad - Spring 2006.  
1<sup>st</sup> New revision by Doug Herstad - Fall 2005.

Recompiled in August 2001 by Courtney Pfahl and Kate Loes from KUPS records, files, and the previous handbook. Since then it has been greatly expanded, revised, and updated.

Matthey Phinney and Adam Gehrke originally developed the “KUPS Radio Broadcaster’s Policy Manual” from old KUPS files and documents in 1996 to help DJs familiarize themselves with the important KUPS and FCC policies. Many of these files used were written by historic KUPS staff. Former KUPS Operations Advisor Pat Maddock wrote some of these documents starting in 1993.

Special thanks to Jamie Hoover of KUGS 89.3FM Radio at Western Washington University in Bellingham and to Ruth Brownstein of KAOS 89.3FM Radio at The Evergreen State College in Olympia for their support and assistance.

Super big special thanks to former KUPS Operations Advisor Adam Gehrke for his assistance and continued consultation support.



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# Chapter 1 – About KUPS

## Welcome to KUPS!

Welcome to KUPS! KUPS is a wonderful, unique, and amazing college radio station and is made up of great people like you! Being a DJ on KUPS is lots of fun but it's also a big responsibility. If you read this handbook and study hard you will be well on your way to being a wonderful FCC complaint KUPS DJ!

## Welcome to the KUPS DJ Handbook!

Welcome to the KUPS DJ Handbook! This handbook will tell you about the many interesting and useful procedures and operations that will be important and helpful for you as a KUPS DJ.

There is quite a lot to learn to be a DJ so ASUPS has developed a program of study that introduces students to the wondrous world of radio broadcasting operation. This fun filled class is designed as an introduction to the policies and procedures necessary to broadcast and is required to be taken by students are interested in broadcasting over the air on KUPS.

The information contained within these pages is necessary to operate the station, and an understanding of it makes getting around much easier. So, not only is this information great to know, but it will be beneficial as well. Additionally, you will learn about the Federal Communication Commission (FCC) policies that we all must live by. Abide by them and we'll all be in good shape. Break them and we can be heavily fined, shut down, or even thrown in jail.

Get to know the policies and procedures outlined in this book. As a DJ, you may be confronted with a situation from which large problems could be created if not handled properly. However, the most important part of any announcer's education will be many hours of practice as a DJ. In this way, you will gain proficiency with the equipment, an understanding of procedures, and familiarity with music.

Please ask the KUPS staff members any questions you may have about the information found in this booklet or with any other aspect of the station. They will be happy to help you to understand the ins and outs of KUPS Radio!



# Major Events in KUPS History

## **1968:**

KUPS received its charter to operate a carrier current AM station from the Associated Student Body of the University of Puget Sound. This meant that KUPS was basically broadcasting music over the electrical lines on campus. This inefficient system, along with antiquated broadcast equipment, made it impossible for KUPS to reach a significant percentage of the student body of UPS let alone any of the surrounding community in Tacoma. In reality, KUPS functioned as somewhat like an intra-campus intercom system. Nevertheless, KUPS was on the air and this set the foundation for the future!

## **1975:**

A campaign was initiated to transfer KUPS to FM operation. This transfer required obtaining an FCC license, securing an individual frequency, and purchasing entirely new broadcast equipment. Fortunately, a group of dedicated students undertook the campaign to improve KUPS and their successful commitment to college radio put KUPS on the map broadcasting at 10 Watts of FM power! This was a wonderful advancement because not only could the UPS campus listen to KUPS but now the local community could too!

## **1983:**

The FCC declared that the minimum operating power for an FM radio station be at least 100 Watts. This meant that 10 Watt KUPS needed to act quickly to stay on the air. Again, a group of dedicated students stepped up and took on the challenge. They met with the UPS Board of Trustees and reached an agreement to increase to 100 watts. They also arranged the purchase of new high-powered equipment. As a result, KUPS became 100 watts and began to reach most of Tacoma and then some. (See Broadcast Range Map in a few pages)

## **1998-1999:**

Pat retired from the Operations Advisor role and Adam Gehrke, a recent KUPS graduate, was hired to fill this position. As a technical expert, Adam expanded the role of Operations Advisor and successfully took on many additional technical responsibilities.

## **2000:**

KUPS acquired an all new computer system that rendered carts (a cousin to the 8 track cassette tape) obsolete, made better production possible, and also increased the number of prerecorded announcements available for playback. By the summer, the automation system (Zarvox) was in full swing and KUPS began to broadcast all day, every day!

## **2001:**

The Mail Room moved from Jones Hall into the Wheelock Student Center next to KUPS and the station was completely remodeled to accommodate this shift. Before this change, KUPS had a large living room containing couches, lamps, and at one point, a wood paneled HiFi console stereo. Although the new station is lacking a living room, it now has school spirit inspired maroon trim, a news booth, larger offices, and best of all, a larger on-air studio!

## **2008:**

KUPS celebrated its 40<sup>th</sup> anniversary with a great 40<sup>th</sup> anniversary party featuring the popular electronic band Valella Vallella. What a great 40 years KUPS had!

**2009:**

KUPS won the MTVu Woodie Award for being the Best College Radio station in the country!

KUPS began using Serato Scratch Live, a computer and turntable interface allowing DJs to play music from their computer by using the turntables to control the music's pitch and position just like a normal record. It's just like virtually putting computer files (mp3s) onto a record!

**2011:**

KUPS replaced the original 11 year old on-air computer and automation system (Zarvox) with a new state of the art digital broadcast system (also named Zarvox).

Doug Herstad retires from being the Operations Advisor at KUPS.

**2012:**

KUPS starts replacing old audio systems in the booth and around the station. Lawrence Huffines is hired as the new Operations Advisor.



# KUPS Awards and Honors

KUPS has received many awards for being an excellent radio station!

In the Fall of 2009, KUPS won the **2009 MTVu College Radio Woodie Award** for the **Best College Radio Station** in the country which was totally awesome! Matthew Pinfield and other MTVu representatives surprised KUPS with a personal visit on November 12, 2009 to congratulate them, interview them, and present them with the award. Many members of the KUPS Core Staff flew to New York City for the MTVu Woodie Awards to attend this honor in person. Go KUPS!!!



**KUPS is excited to win the 2009 MTVu College Radio Woodie Award!**



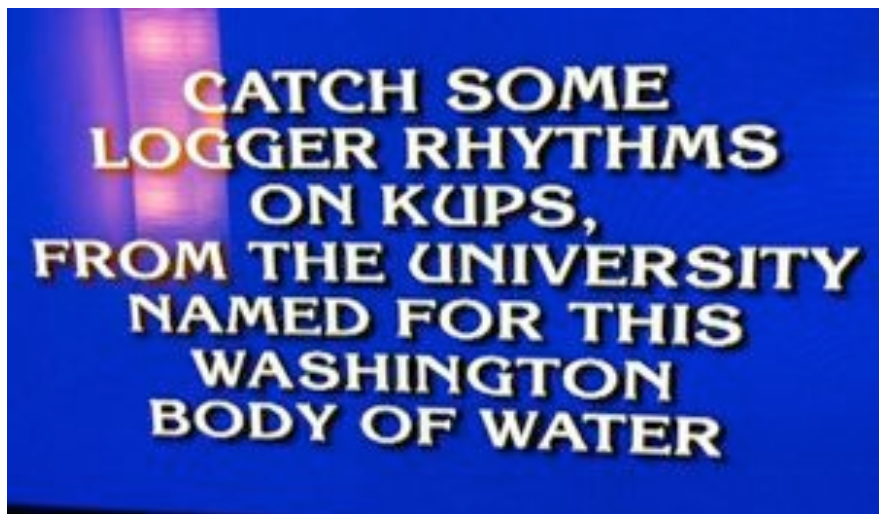


**Famous MTV star Matthew Pinfield presented the Woodie Award to KUPS**

**The Princeton Review** has consistently ranked KUPS among the **Best College Radio Stations in the United States!** We have placed 8<sup>th</sup>, 9<sup>th</sup>, 11<sup>th</sup>, or 12<sup>th</sup> for the past 5 years at least.

We have also won the **UPS Campus Radio Station of the Year Award** off and on for the past 12 or so years. This is also a great honor and while smaller in scope than the previous awards, is quite an achievement!

In November 11, 2010, **KUPS** was featured as a clue on the popular TV game show **“Jeopardy”!** The clue said “Catch some Logger Rhythms on KUPS, from the university named for this Washington body of water”. Best of all, the contestant got it right, Good Job!



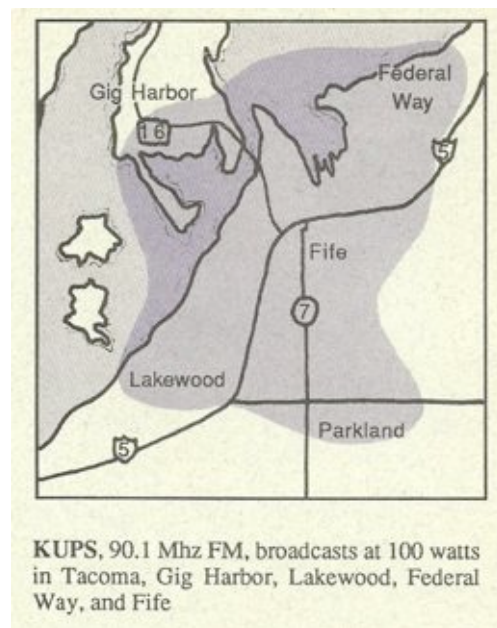


# KUPS is a Non-Commercial Educational Radio Station

Radio broadcast at the University of Puget Sound has always been student run and operated. The KUPS budget has been allocated from ASUPS funds as the nature of “educational band” FM broadcasting is strictly regulated by the FCC. “Educational band” is the term used to specify radio stations that are not broadcasting for a profit and are a branch of an educational institution. By some measures, approximately 25% of the programming should consist of educational programs as well, but this is not an actual FCC requirement. Such KUPS broadcasts could include special lectures, musical performances, debates, public service announcements, news, and other special educational community-oriented programs.

## How to listen to KUPS

- There are several different ways to listen to KUPS. The easiest way is to be within the broadcast range (in Tacoma) and tune in to **90.1FM on your radio**. Just about any FM radio including clock radios, shelf systems, boom boxes, receivers, tuners, and car radios can all pick up 90.1FM so you’re in luck! KUPS’ signal travels pretty far and although we don’t make it to Seattle, we are heard around the local Tacoma area and on the outskirts. See the picture to the right for a map of our broadcast range coverage area. Based upon estimates using this map, KUPS spans about 175 square miles! If just 3 listeners per square mile are listening to KUPS, that’s 525 people!
- Another popular way to listen to KUPS is using **a computer**. It’s easy! Just go to <http://kups.net> and then click on the “**Listen Live**” button. This is great because it means that KUPS can be heard all around the world, anywhere there’s a computer and an internet connection!
- You can even listen to KUPS using your iPhone type cellular telephone! Imagine, you can listen to KUPS on the Beach!



# Who is listening online?

Although it's not easy to know how many people are listening to your radio show on 90.1FM, it is possible to know exactly how many people are tuning into your show online! All you have to do is go to:

<http://kupstream.ups.edu/>

This page will tell you how many people are currently listening online and also the maximum amount of online listeners since last Sunday.



# Fall 2010 Staff, Advisors, and DJs at KUPS:

**General Manager –**

Kim Clancy  
[manager@kups.net](mailto:manager@kups.net)

**Hip Hop Director**

Steven Baptiste  
[hiphop@kups.net](mailto:hiphop@kups.net)

**Programing Assistant**

Chloe Giniger  
[assistant@kups.net](mailto:assistant@kups.net)

**Electronic Director**

Maddie Grossan  
[electronic@kups.net](mailto:electronic@kups.net)

**Communications Engineer**

Michael Villasenor  
[communications@kups.net](mailto:communications@kups.net)

**Digital Media Director**

Jeanne Marie Joubert  
[digitalmedia@kups.net](mailto:digitalmedia@kups.net)

**Business Director**

Landon Gauthier  
[business@kups.net](mailto:business@kups.net)

**Street Team Director**

Andrea Eaton  
[streetteam@kups.net](mailto:streetteam@kups.net)

**Programing Director**

Daniel Salas  
[programing@kups.net](mailto:programing@kups.net)

**Production Director**

Will Peil  
[production@kups.net](mailto:production@kups.net)

**Promotions Director**

Kelly Van Patten  
[promotions@kups.net](mailto:promotions@kups.net)

**Marketing Director**

Rafi Ronquillo  
[marketing@kups.net](mailto:marketing@kups.net)

**Specialty Programing Director**

Kirby Lochner  
[specialty@kups.net](mailto:specialty@kups.net)

**Alternative Music Director**

Graham Baker  
[alternative@kups.net](mailto:alternative@kups.net)

**Loud Rock Director**

Logan Miller  
[loudrock@kups.net](mailto:loudrock@kups.net)

## Meet the KUPS Core Staff and DJs!

Visit the KUPS staff during their office hours and see what's up. It's fun to learn about who works at KUPS and what they do! They will be happy to talk with you about their jobs and new developments at the station. Get to know the other DJs too! There is such a diverse amount of wonderful people at KUPS that getting to know them will greatly enrich your life!

## KUPS Mission Statement

KUPS-FM supports and abides by the National Association of Broadcasters radio code. We believe that radio broadcasting in the United States is a significant and necessary instrument for maintaining freedom of expression as established by the First Amendment to the Constitution of the United States. Radio's contribution to the arts, sciences, education, commerce, and public welfare has the potential to promote the common good of our society as a whole. It is our obligation to serve the community and student audiences to make full and ingenious use of the many sources of knowledge, talents, and skills concerning all broadcast operations. KUPS-FM radio programming will not only reflect the influence of the established institutions that shape our values and culture, but also expose the dynamics of social change which bear upon our lives.

# General KUPS Contact Information

## Telephone Numbers:

DJ Booth Request Line:	(253) 879-3267
Business Line:	(253) 879-3288
Programming, Public Marketing, and Promotions:	(253) 879-3144
Music Directors:	(253) 879-2974
Music Director Auxiliary (old Fax):	(253) 879-3147
Production:	(253) 879-3805

## Internet Web Sites:

KUPS Website: <http://kups.ups.edu>  
KUPS Facebook: <http://www.facebook.com/group.php?gid=67177068440>  
KUPS Twitter: <http://www.twitter.com/KUPSTHESOUND>  
KUPS Wikipedia: <http://en.wikipedia.org/wiki/KUPS>

## Locations

**Air Studio** – Basement of the Wheelock Student Center Room 005

**FM Transmitter and Antenna** – Wheelock Student Center, University of Puget Sound.

**Mailing Address:**

KUPS Radio Station  
University of Puget Sound  
1500 N. Warner #1049  
Tacoma, WA 98416-1049

## License

The Federal Communications Commission (FCC) grants KUPS a license to broadcast at an assigned frequency of 90.1 Megahertz FM, with an effective unidirectional radiated power of 100 Watts. We are in the renewal process this year.

# Chapter 2 – General KUPS Policies and Information

## Missing a Radio Show / Substitutes

We all know it's very important not to miss your radio show unexcused. But, sometimes something might come up and you'll need to miss one of your scheduled radio shows. This is totally OK as long as you let the Programming Director know with enough notice.

If you have a co-host and one of you wishes to miss a radio show for a week it's no big deal and no one will mind. However, if you have a radio show by yourself or if both you and your co-host wish to miss your radio show you will need to alert the Programming Director of the situation so that he/she can find you a sub.

## Missing your radio show

If you need to miss your radio show you should:

1. Find yourself a suitable KUPS DJ substitute. Please let your Music Director know.
2. Email the Programming Director Daniel Salas [programming@kups.net](mailto:programming@kups.net) *at least 2 days before your show* and let them know you'll be missing your show.

Only other KUPS DJs and core staff can substitute for your radio show. If you have found yourself a KUPS DJ substitute, that's great! The programming director will note the change and they will be happy that you have taken this responsibility upon yourself. If you have not found yourself a sub, no problem, the Programming Director will find a sub for you! Just don't forget to let them know ahead of time either way. Please do not miss your show without providing a substitute. Repeated offenses are grounds for dismissal from the station.

- **Why do I need to make sure we have a sub? Isn't that why we have Zarvox, the automatic automation substitute DJ computer?**  
Zarvox is intended to run KUPS during emergencies or after hours and isn't nearly as good as a real DJ. Think of your loyal listeners! We really prefer only to use Zarvox as a last resort. Plus, Zarvox won't let in the next DJ and they'll have to call Security!

## Think you might be missing a radio show?

Sometimes you might think that maybe you will need to miss a radio show but you're not sure yet? No problem, let the Programming Director know this by emailing them at [programming@kups.net](mailto:programming@kups.net) They will be happy that you alerted them to the situation and will prepare for your potential absence by forming a backup plan in case you do decide to miss your radio show.

## Missing a show in an Emergency

- **What do I do if I have a radio show in an hour and then have an emergency and must miss my show?**  
This happens occasionally, maybe you're suddenly very sick or you missed the bus and are stranded in Seattle. Because your radio show is in an hour, traditional methods of missing radio shows probably just won't cut it. It's now your responsibility to make the best of the situation and try to find a sub yourself. Call your DJ friends and see if they can emergency sub for you. Call the DJ before you and let them



know the situation so they won't panic when you don't arrive. If you don't have any luck finding a sub, call the DJ after you so they know you won't be in. In any case, let the Program Director know what happened by emailing them at [programming@kups.net](mailto:programming@kups.net)

## ***General Rule: Don't Miss your show unexcused!***

## **Arriving at KUPS and Entering the Booth**

Arrive to your show well prepared at least minutes before your show starts. This will only give you time to recover if anything unexpected happens (like if the station is locked), but will give you adequate time to prepare for your show (like getting your music in order and pulling music from the library that you want to play).

If for some reason the station is locked, you call Security to let you in. Always be nice security please. Also, if you call security you in and someone else magically appears lets you in instead, please call security back cancel your request so they don't waste time.

Please be courteous when entering a studio where the red "On Air" light is illuminated. indicates that the microphone is on and the speaking live over the air. Entering the when this light is on will not only distract DJ but will probably make some shuffling sounds that will be picked up by the mic. the door might squeak! It's best to wait the mic (and the On Air light) is off.

Upon entering the station, take a moment read any new announcements posted on bulletin boards in the lobby and those in the booth itself. Make it your business to be informed.



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## **Interacting with the On-Air DJ**

Never distract the on-air DJ especially when they are talking on the air. What goes over the air reflects directly on the station's image. We strive to sound as professional as possible. Unless otherwise agreed upon, the on-air DJ needs absolute silence in the booth while speaking on the air. This means that guests must stop talking and keep their actions to a minimum until the DJ has turned off the mic.

# Guest Policy

You are welcome to bring in guests to your show at KUPS. Guests are great as long as they don't cause trouble. According to FCC guidelines, the on-air DJ (i.e., the DJ who has signed the log for the given period of time) is responsible for all behavior on station premises and all material broadcast from the station. Therefore, the announcer is responsible for anything said on the air during their show which includes not only themselves, but also their guests. This means that if your guests cuss on the air, this action is your responsibility. Moral: Choose your guests wisely

## Sobriety on the Air

The FCC prohibits intoxicated behavior from live broadcast. This means that the on-air DJ running the station must be completely sober and cannot be under the influence of drugs or alcohol. Additionally, there must be no drinking or drug use in the station by anyone including guests. Be aware that proof of drinking and/or drug abuse of any kind occurring within the station is grounds for dismissal from the station for all involved, even if the DJ on the air is not partaking, no exceptions.

**Additionally, there must never be drugs or alcohol in the DJ booth and the booth must never smell of drugs and alcohol ever.** This means, for example, that guests that are reeking of booze must not visit you during your radio show. Well behaved guests need not *be* sober but if they *smell* like alcohol they are not allowed.

Running KUPS is an important responsibility and this policy is strictly enforced. Being intoxicated on air or drinking in the booth...

1. is against FCC rules
2. is against KUPS and UPS rules.
3. makes you and KUPS sound terrible: non-sober DJs are more prone to making mistakes making KUPS sound bad over the air.

Intoxicated DJs are a liability to radio so please be sober.

- **What if I am 21+ and have a single glass of wine with dinner? I'm not drunk; can I still do my show after dinner?**

Most likely this is OK. It is important for you to be sober when you are doing your show and if you can assimilate a glass of wine with dinner and still be sober, great! It's important that you're not drunk and not even slightly tipsy when you're doing your show. Like in your car where you can get pulled over by Police, in radio you can get "pulled over" by the FCC! But don't forget that you still can't drink in the booth (even if you're having dinner in the booth). Remember the new drunk driving slogan "You don't have to be buzzed to be busted" because that applies here too.

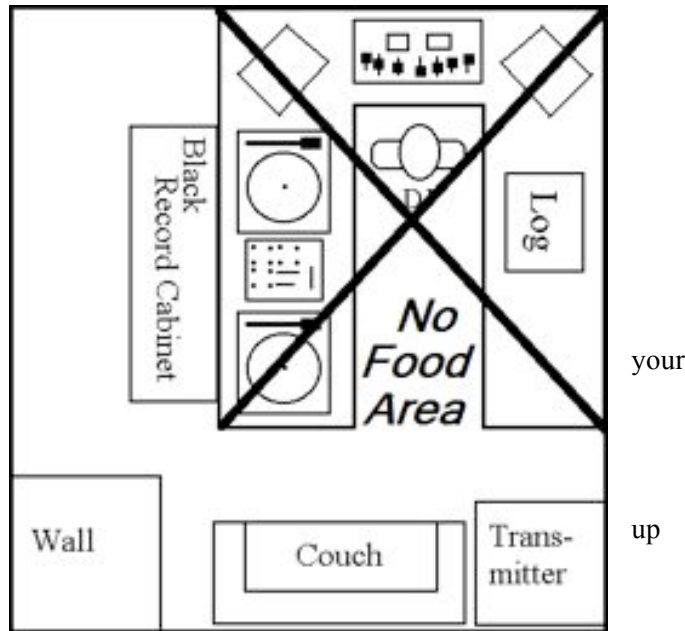
## Drunk Driving Analogy

***If you are drunk driving, you can run into a tree!***  
***If you are drunk DJ-ing, you can run into the FCC!***

# Food and Drinks in the Booth

**Never have food or drink in the booth near equipment.** Although food and drinks are delicious, they can damage fragile equipment which is time consuming and expensive to repair. Food is only allowed on the couch or on the wooden record bench near the door.

As long as your food doesn't contain drugs or alcohol, KUPS doesn't care what kind of food you're eating as long as it isn't making your hands sticky. Stickiness is contagious and if hands are sticky, the equipment could also become sticky. Be sure you're not spreading stickiness around the station so we can keep our equipment clean and working well. Please be careful with your food in the booth. Also, clean after yourself and remove your food after your show for the sake of others.



- **What if you spill Orange Juice on the board?**

Immediately clean up the orange juice as best as you can. Try to make sure it doesn't get into the inside of the board. Call the operations advisor, the general manager, or someone else on core staff if they can't be reached. This is an emergency and may need immediate action. The board may need to be taken apart and cleaned to prevent or minimize permanent damage. **Don't wait or pretend it didn't happen because then the board may be ruined and we'll have no more KUPS!**

Someone actually did spill OJ on the board once! Because they told someone right away, de-orange-juicing the board began immediately and the board was saved after a weeklong cleaning procedure. Yes, we were off the air for a week during this process but that is so much better than being off the air for a whole semester or more while we figure out how to finance and install a whole new board!

- **I don't like the overhead florescent lights in the DJ booth, are there any alternatives?**

Yes! KUPS has a nice selection of incandescent lamps in the DJ booth which are conducive to pleasant dim mood lighting. Feel free to use these lamps instead of the overhead lights and enjoy your show!

## Answering the KUPS Telephone

### How to know when the phone is ringing

It's always fun to get callers when you're having a radio show. However, in order to do so, it's important to recognize when the telephone is ringing! It will not ring like a normal phone will. Instead, a little light on the phone will flash, a big light saying "Phone" will flash behind the sound board, and you'll hear an electromagnetic clicking sound from the transmitter rack.

### What to say when you answer the phone

When you get a phone call, it's very important to answer the phone correctly so that your listeners know who they are calling. **Tell your callers who they're calling!**

**Good** ways to answer the telephone include:

- "Hello, **KUPS the Sound**"
- "Hi, this is **KUPS**"
- "**KUPS**, this is Mary"
- "Hi, this is *Blair plays the Blues* on **KUPS**"

KUPS is an organization and answering the phone must reflect this. People calling will expect you to announce KUPS when you answer so it's important to do so. Please do not answer with "Hello" or "Yo! Whaddaya want?" because the caller won't know who they just called and may wonder if they have the wrong number.



Plus, it's so much more exciting for the caller to call when you answer the phone with a "KUPS" derivative because it's the real deal, the listener is actually calling the radio station! It is exciting for listeners to call a radio station, they're just as thrilled to talk to you as you are to talk to them!

## Taking messages for Core Staff and transferring calls

If the caller wishes to speak with someone on core staff and the desired party is unavailable, always offer either to take a message or transfer the caller to another extension.

**To take a message:** Record who called, their telephone number, the date and time, and your name. Give this note to a core staff member if the recipient is unavailable or put it on their door. **ACCURATE MESSAGES ARE CRITICAL!**

**Transferring the caller to the main office at extension x3288** is an even better idea. To transfer the caller to the KUPS Main Office:

1. Ask the caller to please hold
2. Press the hang up button for ¼ to ½ second – you should now hear a dial tone
3. Dial 3288
4. As soon as it begins to ring, Hang up This transfers the caller to the main office. Note, these steps will work for other campus phones as well (replace 3288 with another number).

## Giving out KUPS Information over the telephone

Feel free to give out the KUPS office numbers of core staff. These numbers are located in the KUPS Hot Book and also earlier in this handbook. However, for privacy reasons, please never give out personal phone numbers of KUPS staff! There is a KUPS staff list in the booth with the staffs' personal cell numbers. This list is for your official use only and for emergency circumstances. Please don't give this information out to callers.

Memorize the mailing address and street address, station phone numbers, and the full names of all Core Staff Members. Other than core staff names, this information is in the first part of this handbook. Additionally, this information is available in the KUPS Hot Book that is located in the DJ booth at all times.

## Letters for the DJ Booth telephone number

There are actually some great letter representations for the KUPS DJ booth telephone number that you can give out to the listeners. Unless most of your listeners are mathematicians (which is great!) some of them may like to hear words to call now and then. Here are some examples:

(253) = (ALF)

879 = TRY

3267 = FANS, DAMP, EBOP

# Can we put callers on the air?

Sometimes. It is possible to do this if you have a co-DJ in the production room to take the calls but it's complicated and takes 2 people. One big issue you'd need to address would be ensuring that callers don't swear on the air. If you are interested in putting callers on the air, talk to the General Manager, Production Director, or the Operations Advisor.

If you are going to broadcast a telephone conversation over the air, you have to make sure that the person you are talking to knows BEFORE you start recording that you are going to be recording or broadcasting them on the air. This means that you can't tell people afterwards that you just recorded them and then get their permission, it has to be before.

For example:

**Martha calls KUPS:**

***DJ:** KUPS, this is Penelope!*

(don't record or broadcast yet)

***Martha:** Hi DJ Penelope, I'd like to make a request!*

***DJ:** Awesome! But first, I'd like to record you and put you on the air or broadcast you live on the air right now!*

***Martha:** Cool and Awesome! I love that idea!*

(now you can record or broadcast live the rest of your conversation)



**President Thomas, Mel Köhler DJ Superstar on-air at KUPS for it's Digital Grand Reopening Winter 2013.**

# Please Don't Steal or Borrow KUPS CDs

Removing CDs from the station is very bad and mean. When CDs are removed from KUPS, other DJs can't play them and this is very sad. People who "borrow" CDs will often have good intentions of bringing them back soon. Despite these good intentions, things will often come up and sure enough the CD might not get returned, especially in a timely manner. As a result, we have the following policy:

**NO MUSIC MEDIA BELONGING TO THE STATION IS TO BE TAKEN OUT OF THE STATION – EVER!** This includes "borrowing." The only exception is KUPS sanctioned events like DJ mixing classes and KUPS events.

Just remember, KUPS CDs are scared of a life without KUPS and will probably start to cry if they are stolen. CDs' emotions are generally not communicated to humans so no one will even know! Just stay on the safe side and don't remove the CDs from the station. Consider the CDs, don't make them miss KUPS, they have feelings too!

You can avoid removing CDs from KUPS by burning a preview copy for yourself or ripping them to your laptop computer in the station. By doing this you can still listen to the CD outside of your radio show but won't need to deprive everyone else to do so! What a great idea! Isn't sharing great?

## KUPS equipment usually shouldn't leave KUPS

It may be tempting for you to borrow some of KUPS' high fidelity equipment for your rock show, party, event, or whatever. However, this is very dangerous for the equipment and equipment has been frequently broken, misplaced, or improperly returned as a result. Therefore, equipment may only leave KUPS if it is for a **legitimate KUPS sanctioned event** and is accompanied by a KUPS Equipment Expert who will ensure its safe return. If you want to borrow equipment, please get this approved by the KUPS General Manager. If we all work together, we can use the KUPS equipment forever!

## Lock the front door when there's no one around

**The outside KUPS door must be locked when there is not a DJ in the radio station, no exceptions.**

Please make sure the front door to KUPS is locked if there is no one around. If you're the last DJ of the day or if the DJ after you doesn't show up or even if you just need to leave to go to the bathroom, please make sure the door is locked when no one is in the station. You may wonder what might happen if the radio station is left unlocked when there's no DJs around.

If the radio station is left open and unlocked, it is in grave danger of getting stolen by hoodlums! Yes, if you leave for a few minutes and go to the bath, hoodlums may just come in and start stealing the radio station! When you return from the bath, you may find no radio station or at least less radio station. Additionally, the long song you may have decided to play will probably start skipping and you'll find the FCC waiting for you when you return wondering why there was no DJ in the station. So, please don't leave the radio station unattended.

During your radio show you are welcome to leave the booth and travel into the other rooms of KUPS such as the production room or the Music Directors' office. You are also welcome to get a drink of water at the water fountain outside the front door but that is as far as you can go and still be considered on KUPS

grounds. The boundary of KUPS is considered the outside edge of the alcove outside the station's front door.

## Emails are important for communication

KUPS sends out emails from time to time with interesting, important, and useful information. Emails are used to keep DJs up to date with station happenings, events, DJ class schedules, and other important developments. KUPS also likes to plan lots of events each semester for DJs and the school and we use emails to let you know that too! Additionally, sometimes emails will require action on your part so please ensure you read them promptly.

## DJ Privileges vs. DJ Responsibilities

Radio is a powerful tool that can be used to help people or to hurt people. It's very important that you learn to wield it wisely.

We all know that KUPS DJs have lots of privileges like talking on air and choosing the day's soundtrack for a plethora of listeners. However, it's also important to consider the responsibilities that come along with this privilege. Being a KUPS DJ is fun, but one must remember that being in charge of a radio station for a period of time is an important job. KUPS DJs have the power to make listeners happy and glad or to upset them greatly. Making listeners happy and glad is a wonderful community service. Upsetting listeners is a misuse of our radio station power and besides that can incur legal, financial, and administrative trouble. Plus, it's just mean! Please keep this in mind while you are running the radio station because it's a very important consideration.

KUPS responsibilities are also important to remember. Make sure you come to DJ classes and attend your radio shows and are on time. Preview your music to avoid profanities, play rotation, and follow the FCC rules. Once you get the hang of it, it will become second nature!

Now you can imagine all of the wonderful privileges that come along with being a DJ. Unlike many other radio stations, KUPS is in a rare breed of radio stations giving you, the DJ, the privilege of having lots of creative freedom and flexibility for your radio show. Being a KUPS DJ may be one of the best "jobs" ever! Once you've mastered being a responsible DJ, privileges will abound! Thanks!



# KUPS abides by UPS rules

Despite the fact that KUPS is a real radio station heard by UPS, Tacoma, and now the World, KUPS is a part of ASUPS which is part of UPS. This means that KUPS DJs must abide by the UPS student integrity code and other UPS rules while they are in the station.

## What happens if you break a rule?

Violating KUPS and FCC policies includes, but is not limited to: Obscenity/Indecency, Call-to-Action, Libel/Slander, Invasion of Privacy, Social Responsibility, and other policies must be avoided at all times. Besides the fact that it is illegal and KUPS can get fined by the FCC (see below), doing this can lead to counteractive penalties for DJs as listed below:

### **Receive a Warning Letter:**

You will receive a letter outlining what you did and how you broke the rules. This will be a helpful learning tool for you so you can avoid such actions next time. KUPS cares!

### **Suspension:**

Suspension means you will be suspended from hosting your radio show for the duration of four weeks, not including school breaks. Should a DJ receive a suspension during the last two weeks of air-time, the remaining two weeks of suspension will continue at the start of air-time the following semester.

### **Dismissal:**

Dismissal is a permanent barring from station activity in all future semesters, regardless of status as a student. Basically, this is like getting fired.

## Who is the FCC?

The FCC is the branch of the US Government which is in charge of regulating communications which includes radio stations.

Despite being a small station, KUPS is subject to FCC regulations just like any other radio station.

- **Is the FCC mean? Why do they rule us with so many rules?**

Actually, the FCC isn't mean. They are merely trying to ensure that we (as well as other radio and TV stations) are upholding public community standards and so have made rules to protect the public. It is important that we don't play vulgar songs for children and that we don't trash talk people for example because that would make us a community liability. As long as we are a nice radio station and uphold community standards, the FCC will be happy!

- **Is it actually possible to get inspected by the FCC?**

Indeed! Many radio stations get ambushed with FCC inspections each and every year. In fact, just last year, the FCC declared that it would inspect a certain aspect of 5% of all non-profit radio stations! That's a 1/20 chance of getting inspected! Were we one of them? No. Could we have been? Yes! We haven't been inspected by the FCC in at least 12 years. Based upon the statistical inevitability of getting inspected eventually, it could come at any time so this is serious. So what should we do? Follow FCC regulations, please!

## FCC Fines

**The FCC can fine us thousands of dollars each time we break an FCC rule!** Again, this means that every time anyone breaks any rule we could be fined many \$1,000's of dollars! Obviously we must work very hard to avoid FCC fines. We simply don't have the budget to pay FCC fines and fines could pretty much shut down KUPS if we get them! Help KUPS not to be fined by following FCC rules. Does the FCC actually ever fine radio stations? Yes! It really happens! Let's not be a statistic.

Below is a table of real FCC fines that affect radio stations like ours.

## Actual FCC Fine amounts

<b>FCC Fines (edit)</b>	
<b>Violation Amount</b>	<b>Forfeitures / Violations</b>
\$32,500 - \$325,000	Misrepresentation/lack of candor
\$10,000	Violation of public file rules
\$9,000	Violation of political rules: reasonable access, lowest unit charge, equal opportunity, and discrimination
\$8,000	False distress communications
\$8,000	EAS equipment not installed or operational
\$7,000	Failure to permit inspection
\$7,000	Transmission of indecent/obscene materials
\$7,000	Violation of main studio rule
\$7,000	Violation of broadcast hoax rule
\$5,000	Fraud by wire, radio or television
\$4,000	Failure to respond to Commission communications
\$4,000	Violation of sponsorship ID requirements
\$4,000	Violation of requirements pertaining to broadcasting of lotteries or contests
\$4,000	Broadcasting telephone conversations without authorization
\$3,000	Violation of transmitter control and metering requirements
\$3,000	Failure to file required forms or information
\$2,000	Failure to make required measurements or conduct required monitoring
\$2,000	Violation of enhanced underwriting requirements
\$1,000	Failure to provide station ID
\$1,000	Failure to maintain required records

# Adjustment Criteria for FCC fines

Compassionate humans run the FCC. The actual dollar amount of FCC fines are usually subject to the nature of the violation and just how bad it was measured qualitatively. Below are reasons the FCC will consider to make the fines larger or smaller based on the situation:

<b>Upward Adjustment Criteria: (increase fines)</b>	<b>Downward Adjustment Criteria: (decrease fines)</b>
(1) Egregious misconduct.	(1) Minor violation.
(2) Ability to pay/relative disincentive.	(2) Good faith or voluntary disclosure.
(3) Intentional violation.	(3) History of overall compliance.
(4) Substantial harm.	(4) Inability to pay.
(5) Prior violations of FCC requirements.	
(6) Substantial economic gain.	
(7) Repeated or continuous violation.	

- **KUPS does try to be a good radio station and follow the FCC rules and plus it's a college station! We have so many inexperience DJs, won't the FCC cut us a little slack?**  
Probably not. If a radio station has DJs who are not following the FCC rules and regulations then the FCC will say that the Licensee (management) "doesn't have control of the airwaves." This means that the Licensee who has been granted a radio license to broadcast is actually unfit to run a radio station and instead of controlling their DJs, they let them run amuck. The FCC would then fine that station or revoke their license and give it to some upstanding organization that will better enforce FCC regulations. As you can see, it's very important to follow the FCC rules.

## What else could happen?

As you'll read about elsewhere, besides getting fined, KUPS can get sued. Additionally, you personally can get fined, sued, or thrown in jail!

If KUPS gets fined and/or FCC policies are violated, the FCC can refuse to renew our 90.1 FM license! This is a HUGE deal and would most likely mean the end of KUPS. If this happened, the 90.1 FM frequency would probably go to some other entity (or get shutdown forever) and that would be the end of KUPS.

# Dealing with Emergencies

It is possible that you may have an emergency during your show. Here are some examples of emergencies and how to deal with them:

- **The DJ after you doesn't show up** – Normally, there will be another KUPS DJ to run the show after you. However, sometimes this may not happen if the DJ after you is negligent and is somehow absent (or because you have the last show of the day). In this case it is important to try to find a substitute or make sure KUPS stays on the air by following these steps:

1. Consider substituting yourself if you want to
2. Look around the station to see if there are any KUPS Core staff who may be interested in subbing.
3. Call the KUPS Programming Director to see if he/she has any special instructions or knows of any substitutes. His/Her number is in the KUPS Hot Book
4. If all else fails, put on Zarvox the automation computer as a substitute, sign off, lock the door, and leave.

**The front door is to be closed and locked anytime when there is not a DJ or staff member present. We can't afford to invite thievery.**

- **A CD player or Record player stops working** – You can still continue with your show by using the rest of the working equipment as best you can. Let someone on core staff know so we can get the equipment fixed for next time. Don't tell the listeners, they don't need to know.
- **What if you run out of music before your show is over or your song ends unexpectedly?**  
Occasionally this happens. A good strategy to mitigate this is to have a few liners or songs lined up on the computer. If you find yourself with 9 seconds left on the CD Deck and you don't have anything else lined up, these computer backup songs or liners will come in really handy!
- **Zarvox the computer crashes and won't play liners or music** – Just say Legal IDs, Liners, and other announcements yourself over the mic. Play music from CDs, records, or Serato. Next, please call someone on core staff who will come and hopefully fix the computer for the next person. Again, the listeners don't need to know.

- **A Band Promoter or Traveling Band comes into studio and propositions you** – It happens occasionally that someone will come into the studio and ask you to change your show for them in some way.

For example, they may ask you to:

- a. Mention their show/band on the air
- b. Allow them to mention their show on the air
- c. Allow them to play a song live on the air

To legitimize themselves, they may say that they talked to a KUPS manager or someone else important and that this person approved their request. However, if they actually talked to a KUPS manager, this activity would have been cleared with you first, or at the very least, you would have been notified. More than likely these people would be accompanied by a member of KUPS core staff as well if this were the case. Anyway, whether you want to abide by their request is up to your discretion. You have two options: you can ask them to leave or you can accommodate their requests and it's up to you. Just remember, **you do not have to do what they tell you. You are the DJ in charge.**

**You can ask them to leave.** If you are not completely comfortable you are under no obligation to humor them. The show is your show and not their show. They may try to convince you but just remember that you are in charge and they may not even be legit. Ask them to leave and call Security if they don't.

**You can accommodate them.** If the people are totally cool and you dig what they are doing you can totally let them play a song, talk on the air, or whatever. They may be super nice and respectful and it may go really well. Just remember that you are responsible if they cuss on air or perform a call-to-action. It is your show and there is nothing wrong with this if you are completely comfortable with them but be warned!



- **A Drunk Bastard comes into studio and bothers you** – If there is someone in the booth that should not be there, you, as the KUPS DJ, have the authority to tell them to leave. Tell them to leave. If they do not leave then call Security and they will rescue you. Note that you are not *required* to tell them to leave if they are not bothering you; that's OK. You are the KUPS DJ and you are in charge of the booth. **You get to decide who is in the booth with you.** (but they still can't have alcohol in the booth).



- **You need to use the restroom and you don't have a co-host** – Occasionally it may happen that you are alone in the booth and can not wait until the end of your show and you need to use the restroom right now! Hopefully you can avoid this most of the time by using the restroom right before your show but still, sometimes this is still unavoidable. We all know that a DJ must be present when the station is on the air unless the automation is running so what do you do? If only you had a co-host...

**Here are some great options:**

- a. Look around the station for a member of KUPS Core Staff. Ask them to “watch the board” while you go to the bathroom and back.
- b. Find a qualified KUPS DJ friend to run down to the station to substitute and “watch the board” while you go to the bathroom and back.
- c. Put on automation, sign off, lock the door, use the restroom, call security to let you back in, sign on, turn off automation, and continue your show.
- d. Just hold it and hope to be Happy! Promise yourself that next semester you'll have a show with a co-host.

**Not OK:**

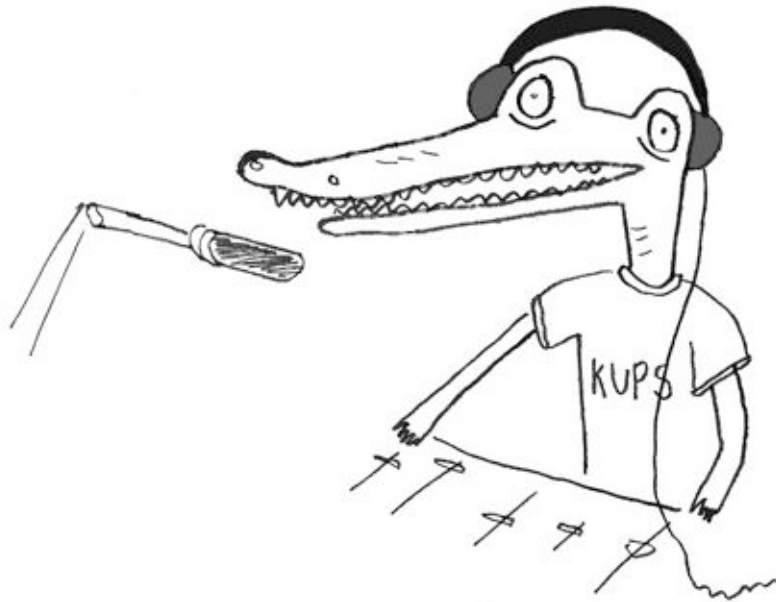
1. Put on a long song and leave the door unlocked while you run to the bathroom when there is no other DJ present
- x. Put on Automation and leave the door unlocked.
- x. Find a non-KUPS friend from over in The Cellar to “watch the board” while you go restrooming.

So what exactly is “Watching the Board?” This simply means that a KUPS DJ is watching out for everything in the booth as would the normal DJ. This includes making sure the CD player doesn’t skip, choosing music if needed, answering the telephone, monitoring EAS equipment, etc. **A KUPS DJ must be present in the station unless automation is running. The station must be locked if a KUPS DJ is not present.**



- **The Power goes out** – In this case you can’t put on automation and the transmitter will already be off. Just sign off of the log and lock the door on your way out. Make sure you let someone on core staff know. They will notify the appropriate people in facilities and let the affected DJs know too. Make sure when the power comes back on that you turn on the transmitter and play the “Sign On” Legal ID.

- **There are Alligators in the radio station!** – This is very unusual as there haven't been any alligators in the radio station since at least 2001 when we hired the first KUPS Director of Alligators. Nevertheless, don't panic. Just call the KUPS Director of Alligators who will quickly come and shoo them away. The KUPS Director of Alligators is trained to deal with Alligators so you needn't be worried.

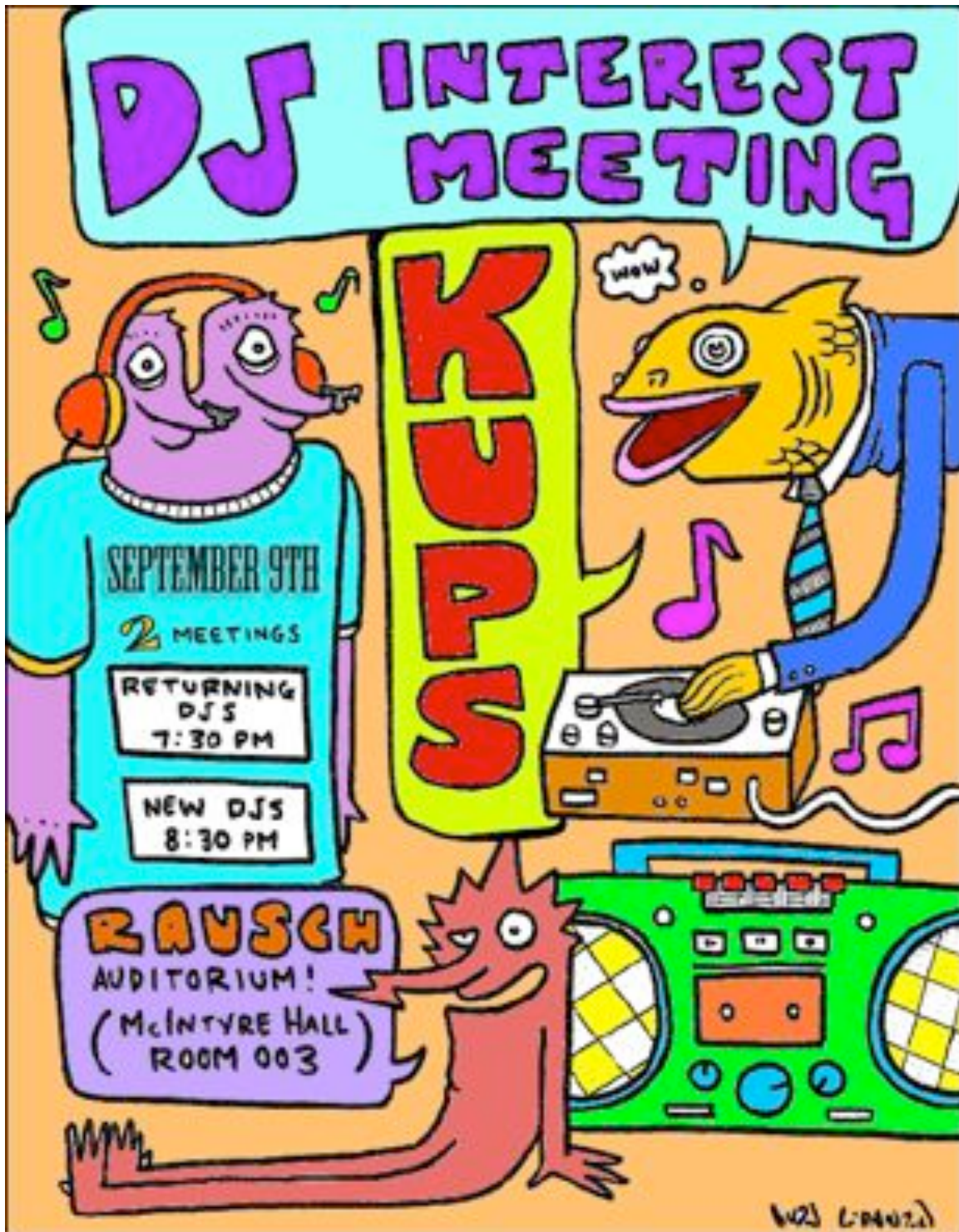


- **What if someone from The FCC comes into KUPS for an inspection?**
  1. Ask them for identification to ensure they actually are the FCC.
  2. Immediately call the General Manager, Programming Director, Operations Advisor, or someone else from core staff management so they can come and help you and the FCC.
  3. Follow their instructions (they may ask you to send an EAS test, recite a Legal ID, or show them the public file).
  4. Don't lie to them! (They were almost certainly just listening to your show, if you just swore on the air, they just heard it, don't pretend it didn't happen).
  5. Be nice to them! They're people too! Plus, if you're mean to them or unhelpful, they can easily fine us more.



- **The Fire Alarm goes off** – Don't panic, just follow the steps to put on automation, sign off the log, lock the door, and leave. Please do not try to continue your show if this happens. If you do, Security will come and evacuate you (and they may be mad because fire alarms are busy times for them and the last thing they want to do is argue with you). Plus, you may catch fire!





KUPS DJ Interest Meeting poster drawn for KUPS by a talented artist

# Chapter 3 – On Air Speaking and Music Policies

KUPS, as an educational community radio station, has the important role of upholding community standards and not upsetting the public. This means that we must be careful with what we say and what we play over the air so that we do not misuse our airwaves. Following these guidelines will ensure that the public will be happy instead of being offended plus we won't get sued!

Both KUPS and especially The FCC have outlined guidelines to follow so we can have happy listeners. This chapter will help you to distinguish between good, indecent, and obscene material both in speaking over the air and also in your music. It will also detail how best you can recover from a mishap in order to to appease offended listeners should you accidentally break one of these policies.

**The management of KUPS, as selected by representatives of the student body, the Dean of Students, and the faculty, are charged with enforcement, interpretation, implementation, and fair application of these policies which is in effect for all KUPS broadcasts, including yours.**

## Obscenity and Indecency Policy

**KUPS must enforce the FCC guidelines on obscenity and indecency; First Amendment rights come with responsibilities.** Because KUPS doesn't have an indecency / obscenity cleaning robot, all announcers are expected to comply with the following policy. Violation of these policies is grounds for suspension or dismissal.

## Avoid Playing or Saying Obscenities at all times

Obscenities are the worst things imaginable and **KUPS must never broadcast obscenities over the air!** This means obscenities must never be played or said over the air. Obscenities have a new definition that is more than just the famous 7 dirty words we'll read about shortly.

The FCC says:

- **What makes material “obscene?”**

**Obscene speech is not protected by the First Amendment** and broadcasters are prohibited, by statute and regulation, from airing obscene programming **at any time**. According to the U.S. Supreme Court, to be obscene, material must meet a “three-prong test” and meet all 3 of the following conditions:

- (1) An average person, applying contemporary community standards, must find that the material, as a whole, appeals to the prurient interest (i.e., material having a tendency to excite lustful thoughts.)
- (2) The material must depict or describe, in a patently offensive way, sexual conduct specifically defined by applicable law.
- (3) The material, taken as a whole, must lack serious literary, artistic, political, or scientific value. The Supreme Court has indicated that this test is designed to cover hard-core pornography.

As you can see obscenities are pretty intense. If you have music that is obscene, don't play it, ever. If you wish to say something obscene, don't say it over the air, ever. Obscenities must never be broadcast over the airwaves.



## Playing Indecent music is prohibited during the day

- What makes material “indecent?”

The FCC says:

**Indecent material contains sexual or excretory material that does not rise to the level of obscenity.**

For this reason, the courts have held that indecent material is protected by the First Amendment and cannot be banned entirely. It may, however, be restricted to avoid its broadcast during times of the day when there is a reasonable risk that children may be in the audience. The FCC has determined, with the approval of the courts, that there is a reasonable risk that children will be in the audience from 6 a.m. to 10 p.m., local time. Therefore, the FCC prohibits station licensees from broadcasting indecent material during that period.

Material is indecent if, in context, it depicts or describes sexual or excretory organs or activities in terms patently offensive as measured by contemporary community standards for the broadcast medium. In each case, the FCC must determine whether the material describes or depicts sexual or excretory organs or activities and, if so, whether the material is “patently offensive.”

In our assessment of whether material is “patently offensive” or indecent, context is critical. The FCC looks at three primary factors when analyzing broadcast material:

- (1) whether the description or depiction is explicit or graphic;
- (2) whether the material dwells on or repeats at length descriptions or depictions of sexual or excretory organs
- (3) whether the material appears to pander or is used to titillate or shock.

No single factor is determinative. The FCC weighs and balances these factors because each case presents its own mix of these, and possibly other, factors.

Additionally, references that involve innuendo instead of direct references to sexual or excretory organs can also be indecent even if they are indirect.

## How to know if your music is Indecent?

- **Music is considered indecent if it contains fuck, motherfucker, cocksucker, or cunt (but not shit, piss, or tit). Any combination or tense is forbidden. Music is also considered indecent or obscene if it is patently offensive.**
- When considering what kind of music is patently offensive and which music is not, you



## Indecent Music venn diagram



should consider the **community standards**. This is the reason that music can be more patently offensive at night than during the day because of the change in listener demographic. The idea, of course, is that children and elderly people, who would be the most likely to be offended, are sleeping or at least not listening to the radio during the night. This leaves other adults and college students among others who may be less likely to be offended as easily. The people listening therefore, are assumed to be those who may not mind offensive material as much.

**Indecent Music Picture:** You don't want to offend people listening to your show. The 7 profane words listed above are merely ways to *ensure* that you will offend people. But, you can also offend people without using those 7 words. If you look at the **Indecent Music Venn diagram** to the right, you can see that Fuck, Motherfucker, Cocksucker, and Cunt are actually just a subset of the entire set of words or topics that will offend the listeners by being Patently Offensive.

- Below are some examples of terrible patently offensive music from many years ago. It's advisable not to read these examples unless you want to be offended or would like some examples of patently offensive material:

***Beware! Read at your own risk! Dangerous to you!***

Note the words shit, piss, and tit are not listed as patently offensive. These words are permissible to play on air; however, the context under which they are sung must be taken into account. If the context in which these words are sung or spoken in is "patently offensive," this material is called "indecent" and is forbidden during the day.

- **What happens if I want to play a song that has some swear words in another language?**  
If you are playing some music in, say, the Latvian language and you are *sure* that there are no Latvian speakers listening who will be offended, this may possibly be OK. However you can't be sure there are no Latvian listeners and the **FCC has actually fined radio stations for doing just this!** As a result it's definitely best to be avoided. Although it's arguably better than playing profane words in the English language, you're still playing profane words. If you are playing Spanish music on your "Spanish Music for Spanish Speakers" show and this music is profane, this is really more of an issue because there's a really good chance that some of your listeners will understand the obscene Spanish words and could then be offended. In any case, it's best to err on the side of caution.

## Profanities are words that are indecent

- **What makes material "profane?"**

The FCC says:

**"Profane language" includes those words that are so highly offensive that their mere utterance in the context presented may, in legal terms, amount to a "nuisance."** In its Golden Globe Awards



Order [where Bono said “Fuck” in a fleeting way (just once and probably by mistake)] the FCC warned broadcasters that, depending on the context, it would consider the “F-Word” and those words (or variants thereof) that are as highly offensive as the “F-Word” to be “profane language” that cannot be broadcast between 6 a.m. and 10 p.m.

A long time ago, there was a George Carlin comedy skit (during the day) where he talked about “The 7 words you can never say on television.” The FCC was disgusted and decided to go along with what George Carlin said when they formed their policies. As a result, they designated the following 7 words as profane and saying any combination or tense of these was forbidden:

## **The “7 dirty words” you must never say:**

- 1. Shit \****
- 2. Piss \****
- 3. Tit \****
- 4. Fuck***
- 5. Motherfucker***
- 6. Cocksucker***
- 7. Cunt***

***\* They are dirty to say but OK to play in the Safe Harbor Zone\****

Now, as you just read about, the FCC is less specific about exactly what you can and can't play over the air and what qualifies as profanity. As a result, KUPS made an executive decision over a decade ago to allow DJs to **play** the words shit, piss, and tit during the day based upon the idea that they were not actually profane. Therefore, you are allowed to play the words shit, piss, and tit during the day (but not say them). However, keep in mind the 3 indecency criteria above that makes material indecent. If you're playing shit, piss, or tit during the day, make sure that it isn't dwelling upon or repeating these words unnecessarily or pandering with them or using them to shock. An occasional fleeting occasion of these words is probably OK but keep the limits in mind.

Additionally, there are other words not on this list that you should probably be avoiding when speaking on air. Such words usually include (but aren't limited to):

## More dirty-ish words:

- 1. Asshole?*
- 2. Bitch?*
- 3. Dickhead?*
- 4. Douche-Bag?*

These words are good to avoid because while they aren't the "7 words" they could possibly offend the listeners and that's exactly what we want to avoid. Think about your listeners. Will they be offended if you're going on about all of the "Dickhead asshole-bitches?"

- **What about words like "Funk"? It looks like Fuck, sounds like Fuck, but it's totally different! Can I be clever and use it like Fuck?**

Sometimes, but this is tricky. People do this now and then in ways where it's OK. Using "funk" in legitimate sentences where the correct meaning of the word shines thorough is OK and is unlikely to offend the listeners. Sentences like "This music is funky!" or even "We're gonna funk tonight!" is usually OK and listeners will not be offended because the word is being used correctly and isn't alluding to the word "fuck". However, using it as a replacement for Fuck in dirtyish sentences like "Yeah, so I fucked my girlfriend real hard last night" is not OK and will probably offend listeners. Not only is it clear that you're meaning to use the word Fuck but this sentence is beginning to sound indecent. This brings us to context which is one of the most important considerations.

## Context is Important and must be sincere

As described above, it's very important to remember that the 7 words aren't the final word in indecencies and profanities. **Context is very important** when considering whether topics are indecent or words are profane and should be talked about over the air. For example:



The following example *may possibly be* acceptable given the correct sincere context:

...  
DJ: "Old Farmer, please tell me about the animals on your farm"  
Old Farmer: "Yes sonny, we have a cat, rat, dog, **cock**, hen, cow..."  
...

This example above would probably be acceptable to most listeners. Cock is a word used to describe a rooster and most people aren't offended at that. However, the farmer isn't flaunting the word or using it disingenuously. Alternately, in the following example, the context is completely missing and the DJs are using words merely to flaunt them. This is not ok:

This example is **not OK**:

...  
DJ: "Hey guest, what is another name for a rooster?"  
Guest: "Cock!"  
DJ: "Hey guest, what is the fruit flavored candy treat on a stick called?"  
Guest: "Sucker!"  
DJ: "What's another name for a donkey?"  
...

You get the idea. In the example above, there's no context to legitimize this conversation. It's clear that the DJ is merely asking these questions to try to get the guest to say Cock or Cocksucker. Not OK.

## Don't Speak Profanities or Indecencies over the Air

**DJs may not say profane words or patently offensive material during airbreaks (i.e. over the microphone) at any time.** The FCC "prohibits the **utterance** of any obscene, indecent or profane language by means of radio communication." This means that although you can **play** certain songs during the day and also during the night (which we'll read about soon), you may never **say** the same things that you are allowed to play.

### **On-Air Speaking Policy:**

- Avoid saying the 7 words at all times
- Avoid speaking about indecent material
- Avoid anything obscene

**The DJ is responsible for all profanities spoken over the microphone, including those of guests.** If the DJ or their guests speak profanities over the air, the DJ is in violation of station and FCC policy. **Penalty: warning, suspension, dismissal.**

- **The name of the band or song name I want to play contains a forbidden profane word. Can I say the name over the air?**

No, you can't say those 7 words even if it is the name of a song or a band. If you want to play "The Fucking Eagles", you can be creative and say over the air that the band is called the "The F-ing Eagles" and that will make everyone happy! (Just don't say something like "Starts with F, rhymes with duck...")

## Recovering from airing Obscene or Indecent material:

### If you should *Play* indecent or obscene material:

FCC regulations forbid obscenities at all times and indecencies outside of safe harbor time. **Should a DJ play indecent or obscene material accidentally, he/she must disclaim the occurrence on air and record the incident in today's discrepancy log.** Disclaiming on air is done by playing the **Accidental Disclaimer Liner** in the Legal IDs folder on the computer and then logging the violation in the discrepancy log. The discrepancy log is located on the last page of each day in the Operations Logbook. (also if it will happen again, **stop the song!**)

#### Discrepancy log information must include:

1. **A description of the violation**
2. **The action taken to recover (played disclaimer)**
3. **The announcer's signature**
4. **The time**

Example:        Played profane word "Fuck"  
                      Played Disclaimer  
                      *Dorothy Happiness*        7:13pm

#### Frequent occurrences will be penalized.

The Accidental disclaimer is used to disclaim obscenities played on air and appease offended listeners. You can find it in the Legal ID's folder on the computer. Here is what it says:

*"Given the nature of popular lyrics and the tremendous volume of progressive music being released today, there exists the possibility of the inadvertent airing of language unsuitable for a portion of our audience. With that in mind, we pledge our diligence to the effort to keep your airwaves suitable for listening. Please accept our apologies..."*

Are you feeling appeased now after reading the Accidental Disclaimer? I hope so!

- **What if I start playing a song during the day and it says the word "Fuck". I know it is going to say it at least 5 more times. I've already broken the indecency rule, should I let the song play out or stop it?**

Please stop it as soon as you can! If a song says "Fuck" once, that's bad, but still so much better than playing "Fuck" 5 more times too. *Maybe* the listeners would be willing to kindly ignore the first time you play "fuck" but rubbing it in with 5 more can only upset the listeners further.

## Next, please make a note of songs that are indecent

In addition, if the indecent song that you just played was from a KUPS CD or record, the DJ should **cross out the name of the song on the album to prevent future DJs from playing it**. If the offending song is in the computer, tell your music director at once or note this in the **Computer Discrepancy Log** binder above the rotation CDs.

## If you should Say something profane, indecent, or obscene:

FCC regulations forbid profanities, indecencies, and obscenities to be said over the air by the DJ or their guests. **Should a DJ or a guest say something profane, indecent, or obscene accidentally, he/she must apologize and the DJ must record the violation in today's discrepancy log.** Apologizing on air is done by saying "Sorry", "I apologize", or "Pardon Me". Don't make a big deal of it but please be serious. Just apologize and move on. Then log the violation in the discrepancy log. The discrepancy log is located on the last page of each day in the Operations Logbook.

### Discrepancy log information must include:

1. **A description of the violation**
2. **The action taken to recover (apologized)**
3. **The announcer's signature**
4. **The time.**

Example:        Said profanity "Motherfuckers" over the air  
                     Apologized  
                     *Dorothy Happiness*        7:17pm

**Frequent occurrences will be penalized.**

## Catchy Indecency Recovery Phrase:

Regarding what type of a recovery you should use to recover after airing indecent material, here's a catchy phrase you can remember:

-- *"If you say it, say an apology."*--  
-- *"If you **play** it, **play** the disclaimer"* --

# Why else should we avoid offending listeners?

So we already know that we can get fined big bucks for airing profane, indecent, or obscene material that could offend listeners. Isn't that enough? Well, there are actually more reasons not to offend listeners:

1. **Listeners will stop listening.** There's one way to get listeners to change the station and that's to anger them or upset them into changing the station. We would like to attract listeners not drive them away.
2. **Listeners can call the FCC.** The most likely way to get fined by the FCC is if listeners call the FCC and complain. This could prompt the FCC to start taking a very close look at our radio station and could then fine us etc. as discussed earlier.
3. **We don't want to upset listeners.** Hearing profane words and indecent topics on the radio can upset people and make them unhappy. That's rude of us and we're not serving the public when we upset them.
4. **It's wrong and immoral.** Part of our duty as a radio station is to uphold high standards and serve the public. Offending listeners goes against our civic duty to serve our community.

## Avoiding Indecent Song Lyrics

### Preview your music

It's possible to avoid playing obscenities over the air if you learn which of your songs have profanities in them. It's easy to do and you simply must **preview your music** before your radio show and keep an ear out for words you won't want to play on your radio show. Sounds like fun!

### Creatively Censor your music (advanced topic)

A clever way to avoid profanities in your music is to **creatively censor your music** live on the fly. To do this, you can turn down the volume when a profane word is about to be played over the air and replace the profane word with silence. Alternately, you can turn the appropriate channel off, and then back on again! This works great but be careful if you try to use this because it requires skillful precision. You not only need adroit dexterity in your fingers but you must know the song amazingly well.

For example, here is a song and the channel of the board. Let "☺" represent that the channel on the board is On and is broadcasting over the air. Let " " represent that the board is off and is instead broadcasting silence.

	Song:	"I like to fucking dance dance dance"
+	Board:	☺ ☺☺☺ ☺☺☺☺☺☺☺☺☺
=	Air:	"I like to dance dance dance"

Here's another way to look at it:

Song: "I like to"

DJ: Turn Off the Board

DJ: Wait...

DJ: Turn On the Board

Song: "dance dance dance"

Notice the way the word "fucking" disappeared from the air signal! This is a good method if you play an unedited "dirty" version of a song. If it says, say, one profane word, you know exactly where it is, and you're confident in your adroitness, you can give it a shot! **However, it's easy to mess up and thus dangerous so beware. If you don't feel comfortable with this, just play clean songs and don't worry about it!**

## Safe Harbor Zone – 10pm to 6am

*"A time when somewhat offensive music may be played"*

### Music can be indecent during Safe Harbor

**Indecent or patently offensive songs (but not obscene songs) may be played only during the "Safe Harbor Zone" time between 10pm and 6am every night. If a DJ programs indecent music during this time, he/she must play a Safe Harbor Disclaimer Liner at least every half-hour.** This disclaimer will notify listeners that some of your music selection may be offensive to them. Still, KUPS strongly recommends that DJs use their best judgment *at all times* when choosing what goes on the air. This means that even during Safe Harbor there are still certain songs that should not be played. For example, if your song is more offensive than the song "Fuck the Police" by N.W.A., it is probably obscene and is too offensive to be played over the air ***even during Safe Harbor***. Yes, there are limits to Safe Harbor.

The Safe Harbor Zone liners warn easily offended listeners that some of your music content may be offensive to them. Here is what it says:

*"Some of the language contained in this pre-recorded programming may not be suitable for minors and other members of our audience. As allowed by the Federal Communications Commission, the Safe Harbor Zone between 10PM and 6AM is the only time KUPS will broadcast such material. It is our responsibility as we protect the first amendment rights of these artists that we also protect the rights of parents and other listeners with a clear warning that some of this programming, while legal, may be offensive to some..."*

Now that you've read the Safe Harbor Zone Liner, are you feeling ready for indecent language?

# Avoid Speaking profanities and indecencies

Even though the music is allowed to become more offensive during Safe Harbor, the DJ must still be professional and may not say anything indecent, profane, or obscene over the air. The speaking on air policy is exactly the same during the Safe Harbor Zone as it is during the daytime. KUPS DJs must always be upstanding and not offend the listeners morning, noon, and night even if the music may.

- **I have a hip hop show in the Safe Harbor Zone and often have live MCs in the booth. Can they swear in their freestyle raps and rhymes?**

No, despite the fact that live rapping sounds quite a bit like pre-recorded rapping, live rappers may not swear live in the booth because they are actually speaking live on air. Live rappers' rhymes fall into the category of speech and even though they are rapping, this is considered cussing (saying profanities) on air.

## Musical Indecencies vs. Spoken Indecencies:

- **Why is there such a difference in regulations between playing music and speaking on the air?**

The role of a DJ is different than the role of a musician. An artist is making music and being artistic in many different ways. You could say that they're expected to take more liberties with their lyrical content and subject matter than a DJ and to sing songs. A DJ's job is to talk directly to the listener about the music and whatnot and one could argue that they're not supposed or expected to be as "creative" or "emotional" with their speech and content as the musical artist. Therefore, if the DJ is profane or indecent the listener would likely be more upset than if the song was. Plus the DJ's speech is so much more clear than a song's lyrics so the effect of swearing is so much more forceful upon the listener. As a result the FCC has decided DJs must be more strict with themselves than musicians.

Similarly, consider if you were in a class and you watched a movie containing the word "Fuck". You might not think much of it. However, what if your professor used the word "Fuck" in his sentence? Wouldn't that shock you a little more? Wouldn't a profane professor be more intense and possibly more offensive than merely watching a movie with that language?

7 Dirty Words			
🎵 Play vs. Say 😊			
Day	Shit 🎵	Piss 🎵	😊 😊
	Tit 🎵	🎵 🎵	
Safe Harbor Zone	Shit 🎵	Tit 🎵	😊 😊
	Piss 🎵	🎵 🎵	😊 😊
	Fuck	Cunt	😊 😊
	Motherfucker		😊 😊
	🎵 Cocksucker		

# Calls-to-Actions: Don't Promote For-Profit businesses

One of the most pronounced differences between non-profit educational radio stations and commercial radio is that commercial radio stations play commercials and advertisements. These commercials directly encourage their listeners to buy things and spend money at for-profit businesses. This is the way commercial radio works. However we, as a non-profit, are different.

As a non-profit radio station, KUPS may not air such commercials and advertisements because these are **calls-to-action**. A call to action is when the DJ directly encourages the listener to give money to a commercial (for-profit) venture. You may give plenty of information about a for-profit event as long as you deliver **no information about the prices or other inducements** and **refrain from directly encouraging a listener** to attend an event or purchase something (referred to as Action).

## Who is For-Profit and who is Non-Profit?

- **What does non-profit mean anyway? Do the employees not get paid? Can no one make money?** Non-profit basically means that the profit doesn't get externalized to shareholders or to individual owners but instead is used to further their ideals. Employees, managers, and bosses can get paid (and they can spend their earnings on whatever they want) but the company or organization's "profits" must stay in the company or organization and be used to further develop or do something good with the money along the lines of the organization's goals and values.

Theoretically this isn't an issue. For example, if the "Save the Panda Bears" organization suddenly makes \$50,000,000 from selling Panda Bear cookies, this means that it must not give all that money to share holders. This makes sense as this organization's goal is not to make money for share holders (like is the goal of many for-profit companies) but to save the pandas. Therefore, they would (and would probably have to) use that money to, well, save the pandas. If you like tax codes you'll be pleased to know that you can tell a non-profit because they have been issued a 503(C)(3) tax code from the government.

**Examples of for-profit ventures** include most businesses, corporations, and other money making ventures:

Safeway, Magoo's Annex Pub, Hell's Kitchen, Wonder Bread, TWA Airlines, Capitol Records, Mackie Speakers, Metropolitan Market, WalMart, J.C. Penny's, Steelcase Desk Company, Hearst Publishing, Entercom Radio Stations, Hitachi Oscilloscope Company, Bic Lighters, Microsoft, The Tacoma News Tribune, The Southern Kitchen Restaurant, Toyota Motors, General Electric, Albertsons, BASF Videocassettes, Ocean Spray Juice, Baskin-Robbins Ice Cream, Whirlpool Appliances, Mat Hat Tea Company, Milton-Bradley Games, Mama Scott BBQ sauce, and private individuals like garage sales and children selling lemon-aid on the corner.

**Examples of non-profit ventures** include community oriented organizations, schools, churches, charities, and most other similar organizations. The idea is that these organizations serve the public and so are acceptable to promote as a non-profit radio station:

Point Defiance Zoo and Aquarium, Goodwill Thrift Store, PBS, Red Cross, NAACP, NPR, UPS, KUPS, Tacoma Public Library, The Humane Society, World Wildlife Foundation, Boy Scouts, Girl Scouts, Rotary Clubs, Tacoma Public Schools, Washington State Poison Control, People for Puget Sound, Tacoma 6<sup>th</sup> Ave Baptist Church, and Tacoma Rescue Mission.

# Call to Action Part 1 - Encouraging Action

To ensure that the FCC is happy with us, KUPS does not directly encourage its listeners to give money to for-profit businesses. While KUPS can give positive opinions of businesses and can give lots of information about businesses, we can not directly encourage listeners to patronize for-profit businesses. This is because we are a non-profit enterprise and doing so is considered advertising for for-profit businesses. Doing this could be considered collusion and at the very least is a misuse of our non-profit airwaves.

To avoid this, it's important to consider what you can and can't say about these businesses over the air. Please read the examples and explanations below to better understand this concept. The **bolded** sections show the Call to Action part of the sentence.

## Examples of *Action* words to avoid:

**Direct Action Words** are the words that are actually telling the listener what action they should be doing. You could commit a call to action by using these words:

- *Buy, Purchase, Get, Consume, Eat, Attend, Go to, Pay, etc.*

**Helping Words** can be dangerous and if you're using these words you should be careful. These words are telling the listener what to do. By themselves, these words are harmless. However, paired with a Direct Action word (such as those above), you could commit a call to action:

- *(You) Must, Should, Ought To, Shall, Will, Need to...*

## Examples of Direct Encouragement (Bad – Calls to Action):

- X. *"Wow, if you like funky music, this James Brown CD is awesome and **you must add it to your collection. Buy this CD!**"*
- X. *"This band has such a great live show. **If you've never seen them I hope you'll see them when they're in town next week.**"*
- X. *"This band is from Tacoma and they're playing a show next week. **Get out and support local music!**"*
- X. *"So, I think this CD is the hottest thing I've ever heard...I've already gone out and gotten my copy. **So should you.**"*
- X. *"That's a great band now isn't it? And guess what? They're coming tomorrow to the Central. **Go check them out.**"*
- X. *"**You must buy this CD**, oh, my, gosh, it's just the best CD that anyone anywhere ever has heard."*
- X. *"You know, Gateway to India has delicious food. **You should eat their food** one day."*

In the bolded sections above, the DJ encourages ("So should you," "Check them out," "You must buy") the listener to engage in commercial ventures. These are calls to action and must be avoided. If the bolded sections were removed from the sentences, they would be acceptable to speak over the air.

## Examples of informative sentences (Good – NOT Calls to Action):



- ☺ *“Tomorrow Squarepusher is going to be playing at the Kickstand at 9pm. The Kickstand is in downtown Tacoma next to the Grand Cinema. It will be great!”*
- ☺ *“I really like the new Plaid CD. Man, it’s so good! It’s my favorite CD ever! I’m so glad that I own this amazing CD. I just bought it last week.”*
- ☺ *“The band Hepcat is coming to the Tacoma Dome on Saturday. Tickets are on sale now. I’m going and so are all my cool friends. Yes, all the cool people will be there.”*
- ☺ *“Miles Davis is an amazing Jazz musician who made many records.”*
- ☺ *“Going to Chuck-E-Cheese is like a dream come true! I can’t wait until I go there on Saturday!”*

All of these informative sentences provide mere information or opinions. They do not directly encourage the listener to attend any events or buy any CDs. These sentences are totally fine to say on air.

### **Using the game “Simon Says” to determine if you’re encouraging Action:**

You can play the game “Simon Says”! If you’re speaking about a for-profit venture, consider what the listeners will do if you say “Simon Says” before everything. If nothing happens, you’re OK. However, if the listener begins spending money and giving it to for-profits, this is a call to action. Try this game with some of the above sentences. If you end up buying CDs and going out to eat, it’s a Call to Action. If you don’t patronize any for-profit businesses, you’re clear!

## Call to Action Part 2 - Giving Prices

KUPS also cannot give the prices of goods and services sold by for-profit businesses. Besides clear prices in dollars, this also includes allusions to prices like “*expensive, cheap, good deal, less than \$10*” etc. The **bolded** sections below note the Call to Action (price). Any reference to the price of a for-profit good or service must be avoided.

### Examples of prices said over air (Bad)

- X. “Wow, E-Z food store is selling laundry soap **for \$3.59** today!”
- X. “Tom’s Terrific Tubas has **such great deals on** some tight tuba music!”
- X. “Last month I bought a Superman record **for 50¢** at Rudy’s Record Store.”
- X. “This band is coming to the Tacoma Dome on Saturday. Tickets are on sale **and cost \$15**. I’m going and so are all my cool friends. Yes, all the cool people will be there.”
- X. “My goodness, Anthropologie is so fashionable **but is so expensive!**”
- X. “Byron Ben’s Burger Barn has Big Burgers **at reduced prices** on Tuesdays!”
- X. “I just bought a ticket to go to the Moon **for a dollar** at May’s Moon Store! Yeah!”
- X. “I like to get my lawn mowed by Yevonne’s Lawn Mowings Inc.! **She charges a mere \$2 each hour!**”

All of these sentences mention prices or refer to prices and as a result may not be said over the air because this is a call-to-action. For-Profit prices may never be said over the air. You can fix the above sentences to make them legal to say on the air if you avoid the bold sections. Try it! Only the bold sections are calls-to-action, the rest of the sentences are OK.

## Call to Action Part 3 - Inducements

An inducement is a little like a branch off of the no prices rule. Inducements give incentive to people to buy a for-profit product and this incentive may or may not be monetary.

### Examples of Inducements (Bad):

- X. “Hey listeners, Jody’s Juice Joint has a **special discount** for KUPS listeners!”
- X. “The Habitat Apartments is having an open house **and is giving away free air fresheners to everyone who buys their apartments!**”
- X. “Cray’s Crayfish Cradle is **having a 2 for 1 special!**”
- X. “Yo, if you buy a boom you’ll get a free box so you can make it into a boombox!”

The above sentences can’t be said over the air because they induce a listener to buy something by giving them an incentive. As you can see, there is a little bit of overlap between inducements and prices. In fact, technically, prices are considered inducements which is why they can’t be said over the air.

- **What if they're giving out free Red Bull in the park and you don't have to purchase anything to get one? That's a super special discount!**

First, the reason that inducements aren't OK is that you're basically encouraging listeners to buy something. The "free" or discounted gifts are encouragements to entice the listener to give their money to for-profit businesses. However, if the item you're mentioning is truly free, that is OK because it is free and no one is directly giving any money to for-profits. In the next section you'll read more about how OK free things are.

## Non-profit & free ventures, shows, and events are not Calls to Action

It *is* permissible to directly encourage listeners to engage in ventures sponsored by **non-profit** agencies (such as UPS). In fact, this is not entirely different than a **Public Service Announcement** because non-profits are typically community oriented. If a non-profit agency will be receiving the money that you will pay to attend an event, this is OK. You'll be giving money to a non-profit instead of a for-profit venture. **Non-profit shows and events are exempt from call to action regulations** because the money you spend is going to a non-profit instead of a for profit business (like a corporation). Giving to non-profits is good for us to encourage so we are allowed to do this and this is not a call-to-action. One thing to keep in mind, if you're promoting an event that is co-sponsored by a for-profit and a non-profit, it's best not to directly promote it because money would go into the pockets of for-profit businesses as a result.

It is also OK to encourage listeners to attend **free** events as long as the listener isn't encouraged to remove their money from their pocket and give it to a commercial venture in exchange for attending. (It does not matter if the listener can buy things at the event unless you are encouraging the listener to buy those things.) **What you are encouraging must be free. Free shows and events are also exempt from call to action regulations.**

### Examples of *acceptable* calls to action (non-profit and free):

*"The Clothespins are playing in the **UPS Rotunda** tomorrow for only \$3. You totally have to go, it will be so awesome."* – This is UPS sponsored which is non profit

*"Go buy cookies from **the sub** for 50¢ because they are good."* – UPS owns Dining & Conference Services which is non profit

*"I encourage you to buy **Girl Scout** Cookies!"* - Girl Scouts are Non profit

*"Go to Ethnic Fest in Wright Park! It's **Free**!"* - Free shows are OK

*"It's fun to spin in circles! You should spin in circles!"* – This has nothing to do with spending money and can be mentioned freely.

*"You should learn to knit!"* – The listener may eventually have to spend money on yarn if they decide to knit lots of scarves but *learning* to knit is free and that is what you are encouraging.

The examples above encourage non-profit UPS activities which is OK because they are UPS sponsored. Girl Scouts are also non-profit so it is OK to encourage their support. Free events can also be encouraged. Note: the fact that people can buy food at Ethnic Fest on their own is a different matter unless you are telling people to do just that. Otherwise, people can go to Ethnic Fest and just hang out and listen to music without spending money.

# Follow the Money game!

A fun and easy way to determine if what you are saying is a Call to Action is to play the game **Follow the Money**. If you are encouraging the listener take money out of their pocket or you're talking about the amount of money they could take out of their pocket, determine where the money spent by the listener will go. If it will go to a for-profit corporation, it's a call to action. If the money will go to a non-profit, then it is OK and is not a call to action. What if there is no money and you're encouraging something free? It's OK! Then there's no money to follow into the pockets of for-profits!

## Recovering from committing a Call to Action:

FCC regulations forbid non-profit radio stations from airing Calls to Action. **Should a DJ commit a call to action accidentally, he/she must apologize for the occurrence and record it in today's discrepancy log.** This is done by apologizing on air and then logging the violation in the discrepancy log. The discrepancy log is located on the last page of each day in the Operations Logbook.

**Discrepancy log information must include:**

1. **A description of the violation**
2. **The action taken to recover (apologized)**
3. **The announcer's signature**
4. **The time.**

Example:        Said call to action "You should buy light bulbs from Albertsons"  
                     Apologized  
                     *Dorothy Happiness*        7:34pm

You might ask, why should I apologize, it's not like any listeners were offended? That's possible, however, the FCC would be offended and some listeners could be offended too. You did just illegally promote a for-profit business so they have every right to be! Just say "Sorry" and continue on, don't make a big deal about it.

**Frequent occurrences will be penalized.**

# Libel & Slander and Invasion of Privacy

It is very important not to infringe upon peoples' rights when talking on the air and so it's important to follow these guidelines. Not only is this an FCC requirement that we could get fined for violating, but hurting individuals is cruel and is a misuse of our airwaves. Additionally, this can cause them to turn to legal action and **KUPS doesn't want to be sued!** Help KUPS to not be sued by following these guidelines.

## Libel and Slander

**Libel** is injury to reputation:

- Comments that expose a person (or members of a group) to public hatred, shame, disgrace or ridicule, or induce an ill opinion of a person, are libelous.
- There is only one complete and unconditional defense to a civil action for libel: that the facts stated are **PROVABLY** true. Can you prove to a jury that the statement is correct? Do you have pictures?
- Comments such as opinions, clearly disclaimed as such, are distinguished from fact. Such opinions are covered by defense of **FAIR COMMENT**.
- Whatever facts are stated must be true. We all have the right to comment on matters of public interest provided we do so fairly and with an honest purpose (this is what news organizations do all day long). Such commentary is not libelous unless created maliciously. It is malicious if, at the time of broadcast, you knew the statement to be false or you allowed the broadcast with reckless disregard of whether it was true or false.
- Others involved in matters of legitimate public interest can be commented upon, truthfully, without claim of libel. However, this is very different from the broadcast of a story that dredges up the sordid details of a public or private person's past and has no current news worthiness.
- An essential element of libel is that the complainant be identified to a third party or made public. This can be achieved with sufficient details and without names.
- **Libel** is written or broadcast defamation of a person whereas **Slander** is spoken. As radio station broadcasting speaking DJs, we are capable of violating both Libel and Slander regulations.
- This is also applicable to groups besides just individuals. Whenever talking about groups of people as well as individuals, these rules must be kept in mind.

This means that if you want to talk about someone on the air, your topics must be opinions or obviously true.

## Opinions are OK

*"Tacoma Mayor Harry Barry is very nice."* – This is OK. It is an opinion and the Mayor is unlikely to be upset about this.

*"Tacoma Mayor Harry Barry is a bad mayor."* – This is OK. This is your opinion and everyone has a right to their opinion.

## Truth is the Key even if it's bad but sources must be legit

***“Former Tacoma Police Chief Jordan Jordansen once threw sand at Clams one day when he was at the beach. He talks about this in his autobiography book...”*** – Throwing sand is obviously not nice and people could think less of Jordan Jordansen as a result of this comment. However, Jordan Jordansen wrote an autobiography in which he reveals this himself and so it is considered true and is public knowledge. It's not like this information is secret or a made-up lie. Mr. Jordansen certainly wouldn't sue KUPS for repeating what he already made public in his book.

***“Former Tacoma Police Chief Jordan Jordansen ran over eleven people last time he was drunk driving!”*** – If you just read about this in the newspaper then it is news and you can talk about it on the air. This information came from a newspaper which is a good source. If you got this information from hearsay (your friend's monkey's baby-uncle told you), we could get sued for libel/slander. Don't spread rumors!

## News sources must be legitimate – cite your sources

***“I read about famous Dog Show Host Melvin Belvin in the NY times and it said that he misjudged the Dog Show Olympics!”*** – This is OK because you are talking about newsworthy events from a trustworthy source. Real Newspapers, books, and some internet sites are considered trustworthy and can be used as sources for radio talk. You could site these news sources for a paper so they are safe to use as news sources. If you site them on air as the source of your news, that's even better!

***“I read about famous Dog Show Host Melvin Belvin in the Weekly World News tabloid and it said that he turned into a dog briefly at the end of his most recent show!”*** – The Weekly World News tabloid and other tabloids like the National Enquirer, The Globe, and The Sun, are usually not legitimate sources. Neither are many internet sites and simple word of mouth. Random internet sites can't be used as definitive news sources. Treating these sources as real is a recipe for Libel/Slander problems. You can't site these sources for a paper so it's a bad idea to use them as news sources for your radio talk. However, if you site your sources on the air then at least it takes the burden of proof away from you and onto the originator of the news source. Citing is always a good idea.

## Comments based upon your own research are usually not OK

***“Tacoma Public School Superintendent Sally L. McGraphally likes to punch children! I see her punching children every Friday at 3pm!”*** – This is not OK unless you have solid evidence that would stand up in a court. Comments like this are the reason that the Libel/Slander law exists. Sally L. Stevenson would likely sue UPS and unless you have great evidence, we'd be in trouble. Of course, if this is public knowledge and the Tacoma News Tribune is also writing about it, you can say this on air. But, if the only evidence is *your* evidence, be very careful. Examples of evidence that could possibly stand up in court include: pictures, witnesses, audio recordings, and videotapes of this happening. This is best to be avoided.

- **What if *everyone* is talking “about it” as well as every newspaper, TV station, etc... Can I then talk about the topic on the air without citing my sources (since my sources would be so numerous) or should I just pick one?**

If your topic is so huge that it's on the front page of every newspaper and is constantly on everyone's mind, (say, the president admitted last month that he's a Martian and has been reiterating it ever since) then maybe you don't really need to cite your sources. In this case, your topic of conversation is **common knowledge** and so sources aren't needed.

However, if you come across the **newest breaking news** (like the president admits secretly to one particular journalist that he is also Santa Claus on Mars) then you should cite this source.

## Lies are not OK

***“UPS President RonThom throws trash cans at babies whenever he sees them because he hates babies!”*** –

This is not true and unless you have proof (see above) you can not say this on the air. This is mean spirited and would upset RonThom who could then sue the radio station.

***“UPS President RonThom recently won the Worldwide Nicest-Person-In-The-World Award!”*** – This is an odd example of Libel/Slander because it is actually a nice thing to say. However, nice is an opinion and because this phrase is a lie, it should not be said over the air because statements must be true. RonThom is much less likely to be upset and would probably not sue KUPS over this statement but nevertheless lies should be avoided regardless of whether you think they are hurtful or not.

## Groups of people must be considered too.

***“Did you know that all people who wear the color magenta are drunks!”*** – Although this statement is not against any one person, it’s against a group of people and that’s not OK either. Besides being mean to magenta wearers, the Society of Non-Drunk Magenta Wearers could sue KUPS!

## Indirect insinuations are almost as bad as direct accusations

***“Do you think the president is sleeping with his secretary? I mean, some have said this and I just wonder why these upstanding people think they’re sleeping together? Could there be any truth to this? Well, I’ve never seen any proof to the contrary. The president is an honorable man and really can’t imagine a man of such stature being such an adulterer but I just keep hearing intelligent people talking about how sleeping-with-his-secretary he is all the time. Why doesn’t the president just come out and declare that he’s true to his wife? What’s he hiding?”*** – There is no direct accusation of the president sleeping with his secretary and no one said he did. However, the indirect accusations above are really evident and one might really start wondering if the president was actually doing this or not.

Is this OK? No. The FCC has addressed this and said they could, at their option, treat this indirect accusation as libel/slander if they felt malice on the part of the DJ.

# Who is a public figure?

Public figures include:

1. **Famous people**
2. **People who want to be famous** and are “seeking the limelight,” running for office, or standing on the corner yelling.
3. **People who happen upon an event that makes them famous** (like those who win the lottery or are on the news). Events like winning the lottery or discovering gold can turn private citizens into public figures overnight. Other ways that private people can become famous is if something crazy happens to them like if their cat has kittens that all have 2 heads! The cat and her owners would then all become famous!

You are seeking fame by broadcasting yourself over the radio each week to hundreds of people. You are now a public figure! Similarly, people who work at The Trail are also public figures. Politicians who run for public office? Yes, they’re public figures too.

## Examples of real famous public figures:

President Ron Thomas, Tacoma mayor Bill Baarsma, author James Thurber, basketball player Charles Barkley, activist Che Guevara, synthesizer maker Bob Moog, singer Celine Dion, movie star Lucille Ball, queen of England The Queen of England, traffic reporter Adam Gehrke, former Alaska governor Sarah Palin, ASUPS Vice President Alex Lewis, Microsoft CEO Bill Gates, ocean explorer Jacques Cousteau, The Pope, and the KUPS DJ You!

# Who is a private citizen?

People who are living private lives in their own space and are not seeking to be public figures are most likely private citizens. People are private citizens unless they match the criteria of public figures as given above.

**Examples of probable private citizens** (these people are probably private citizens unless, say, your grandma is the Governor):

Your grandma, your roommate, your friend and your friend’s sweetheart, your wo-workers at work, your cousin’s cousin, your neighbor, your gardner, your former baby sitter, and your drinking buddies at the bar.

# Invasion of Privacy

**Invasion of privacy** is revealing personal information about an individual who is not a public figure (and is a private citizen):

- The Supreme Court has held that a person has the right to be left alone, and to live a private life free from publicity.
- Is the subject a public figure? Did she assume any role of special prominence in the affairs of society? Did he seek the limelight? Did she inject herself into public debate?
- When a person becomes involved in a news event, voluntarily or involuntarily, he forfeits the right to privacy regarding issues and matters relevant or related to the news event involved. This means that their private life is still private but issues involving the event are now public information and can be freely discussed.
- The essence of the wrong will be found in crudity, in ruthless exploitation of the personal affairs of private individuals who have done nothing newsworthy and have not by design or misadventure been



involved in an event which tossed them into the public gaze. This means that you can dedicate a song to your private citizen roommate but not discuss his/her private embarrassing drunken moments from last weekend. If you've been graced with others' private secrets, don't broadcast them to the world!

### Examples of invasions of privacy:

***"My roommate got drunk and barfed all over our room on Saturday night!"*** – This is an invasion of your roommate's private Saturday night and should not be talked about over the air. Even though you didn't say your roommate's name, a clever listener can still figure out who your roommate is. An exception is if your roommate calls the Trail and reports this information to them and they write a news article possibly entitled "Roommate Barfs All Over Room!" Then this becomes public knowledge and you can talk about it.

***"Famous Singer Paul Simon's social security number is 121-21-2121"*** – Even though Paul Simon is a famous public figure, this is going too far. Social Security numbers have no newsworthiness and shouldn't be talked about over the air like that.

***"Famous Politician José Ameer wears size 34/34 pants"*** – This has no newsworthiness and shouldn't be talked about on the air. Pants size is a private personal matter even though José Ameer is famous. An exception is if José Ameer talks openly about his pants size, then you can too. However, if your buddy works at Sears department store and slips you this information, you can't talk about it on the air.

***"My friend Amy just bought new subwoofers for her car."*** – Amy and her car are private matters and should not be discussed over the air. Again, if Amy puts permanent signs all over the outside of her car saying "I'm Amy and I just bought new subwoofers" then you can assume this information is no longer private and you can talk about it.

***"Julie Jane has a crush on Tommy Tee!"*** – Unless you're reading this from a carving in a tree, or the side of an overpass, this is likely to be a private matter and shouldn't be disclosed to the listeners.

### Examples of acceptable phrases that are *not* invasions of privacy:

***"Tacoma Mayor Bill Baarsma went to a Tacoma Town Meeting and spoke about composting"*** – This is fine because you are talking about what Bill Baarsma does as Mayor of Tacoma. This is newsworthy and you could find such news in a legitimate newspaper.

***"My friend Herman just called and requested a song so this next song goes out to Herman!"*** – You're not giving any details about the private citizen person Herman. Plus, Herman called up and sought out being temporarily famous (by calling a radio station).

***"Gov'ner Harrison really likes staplers. He has a magnificent secret stapler collection! He talks about this in his autobiography: My Life and My Secret Staplers"*** – The fact that Gov'ner Harrison wrote a book about this secret makes this fact public knowledge and therefore not an invasion of privacy; in fact, it's also no longer a secret. Notice the way he sought out to make this information public by writing a book about it.

***"Gwen, the DJ before me, really likes the band Stereolab. She plays Stereolab a lot on her show."*** – Gwen, as a KUPS DJ, is a public figure. It's OK to talk on the air about her as a DJ because this is why she is a public figure, she is a famous DJ. You aren't invading her privacy by talking about her as Gwen the DJ (as opposed to Gwen the woman with a private life outside of KUPS). Talking about her music is OK because any listener from the past hour could have said the same thing.

**The broadcast of libelous comments or invasions of privacy over the airwaves are serious offenses against relatively “unarmed” individuals. As such, it is a gross misuse of the public airwaves. It is in violation of the University Integrity Code, FCC regulations, the law, and basic common decency. The offender may be subject to legal action. Libelous comments are prohibited from broadcast on KUPS.**

**The Broadcast of libelous comments or on-air invasion of privacy is grounds for dismissal and referral to the Associate Dean of Students.**

## **Recovery if you Libel/Slander someone or invade someone’s privacy:**

**Should a DJ commit libel/slander or invasion of privacy accidentally, he/she must apologize for the occurrence and record it in today’s discrepancy log.** This is done by apologizing on air and then logging the violation in the discrepancy log. The discrepancy log is located on the last page of each day in the Operations Logbook.

**Discrepancy log information must include:**

- 1. A description of the violation**
- 2. The action taken to recover (apologized)**
- 3. The announcer’s signature**
- 4. The time.**

Example:        Said libelous phrase “Martin Bartin punches children”  
                     Apologized  
                     *Dorothy Happiness*        7:39pm

It’s very important to apologize for Libel/Slander and Invasion of Privacy. We can still get sued for these actions but if you apologize it should help to appease offended listeners.

**Frequent occurrences will be penalized.**

# KUPS Social Responsibility Policy

We, the management of KUPS, refuse to endorse expressions which condone or glamorize the attitudes of destruction.

Specifically problematic are lyrics involving interpersonal violence, the glamorization of weapons, and hateful lyrics that are overtly demeaning to or discriminating against fellow human beings.

As members of the Puget Sound community we greatly value the concepts and values of diversity and free speech and will act to endorse and protect them. It is, in part, because of those values that we take this stance. To value diversity and protect constitutional freedoms requires a responsible management of them. We must contribute positively to an environment supportive of diverse societal groups.

**As for free speech, we prize it!** College radio is about pushing boundaries and exploring new realms. However, we equally recognize that as a publicly licensed broadcast operation, we have a responsibility of public service. **We must hold ourselves accountable for our actions and our influences.**

It is for those reasons that this policy is established.

**The airing of lyrics or commentary glamorizing the acts, attitudes, or armaments of violence is strongly discouraged.**

**The airing of lyrics or commentary demeaning to or discriminating against human beings because of sex, race, ethnicity or sexual preference or empty (i.e. for no reason) attacks on one's beliefs (religious, personal, or otherwise) is strongly discouraged.**

**Violation of this Social Responsibility policy is grounds for dismissal, referral to the Associate Dean of Students and prosecution under the University's Student Integrity Code.**

**The management of KUPS, as selected by representatives of the student body, Dean of Students and the faculty is charged with enforcement, interpretation, implementation, and fair application of this policy which is in effect for all KUPS broadcasts.**



# Chapter 4 – Operations Log and Related Events

## The Operations Log

For every hour that KUPS broadcasts, the KUPS DJ must keep a detailed record of what happens in the station including station identifications, public service announcements, newscasts, Emergency Alert System messages, and other events that occur throughout the day.

This detailed record is called the **operations log** (or **ops log**). A sample of an ops log can be found in Appendix 5 of this handbook. Five important things to remember about the ops log:

- I. **The ops log is a legal document required by the FCC.** The FCC has the right to see the ops logs at any time. As a result it is very important that it is correctly completed in compliance with FCC regulations or we could be heavily fined.
- II. **Only approved/trained KUPS DJs can sign the log.** – This means you, other KUPS DJs, and KUPS core staff can sign the logs. Similarly, this means that your friends from gymnastic practice may not sign the logs.
- III. **DJs must sign using their real legal name** – If you have a slick and clever DJ name that’s great, but please use your real name on the Ops Log. The FCC has absolutely no idea who DJ Ununium is.
- III. Whenever a DJ takes or relinquishes the controls, he/she is required by law to mark the log accordingly. This includes automation logs. This means that if you want to have a radio show, you must sign the Operations Log. If there is no Operations Log, you may not have a radio show.
- IV. Tampering with or falsification of the log can result in suspension or dismissal.

Thoroughness is the key to filling out a log properly and it is not difficult once you get the hang of it.

## Learning about the different parts of the log

### Signing On and Off

The DJ must begin by signing his/her **full name** clearly. When you come in to do your show, write your name under where it says “Operator Name (Print)”, sign on at the top of your time slot in the “Sign In” section above where it says “Operator (Sign)”, and write the current time above where it says “Time”.

When you finish your show and turn the station over to the next DJ, sign your name in the “Sign Out” area and note the time and write it in the “Time” area. This indicates you were responsible for the station during the time frame.

6:00 AM PDT	Operator Name (Print): _____		Sign In	_____
Required Time	Actual Time	Item Description	Operator (Sign)	Time
0600		Xmitter EPA: _____ IPA: _____ R/O: _____		
0600		Legal ID		
0615		Liner		
0630		PSA - Randomizer	Sign Out	
0645		Liner	Operator (Sign)	Time

## Multi-Hour shows

If your show is more than one hour, you still must sign and print your name for each hour of your show.

## Filling out the log

Next the log is divided into three vertical columns: **Required Time**, **Actual Time**, and **Item Description**. Each contains a crucial piece of information.

### Required Time

Required Time indicates the time at which a program element/task should air. This time should be adhered to as much as possible.

### Actual Time

Actual Time indicates the actual time at which you, as the DJ, actually perform the task. You should fill this in when you complete the task.

### Item Description

Item description is the description for the task that is to be performed. Sometimes it is generic and tells you generally what to do like Play a “Liner”. Other times it is more specific and tells you exactly what to do like Play the “PSA – Randomizer.”

## Operations Log Items

KUPS program elements/tasks are categorized as Transmitter Readings and Operations, EAS Procedures, FCC required programming (Legal IDs, sign on, sign off), news, announcements (DJ Plugs, campus announcements), PSAs, and/or pre-recorded programs. Below we will learn about what all of these different Operations Logs items are.

### Transmitter Readings (Xmitter)

The transmitter broadcasts KUPS’ signal over the south Puget Sound Area. In order to monitor the transmitter and ensure correct operation, three readings have to be taken at the top of every hour.

## **I. Actual Time**

Write the actual time that you actually take the reading. Do your best to make sure that you take the readings at a time no more than +/- 2 minutes from the top of the hour. The FCC doesn't like it if the times vary too much from this.

## **II. EPA**

Power Amplifier Voltage. Indicates the relative voltage sent to the transmitter.

## **III. IPA**

Power Amplifier Current. This number gives the power current (amps) of the transmitter.

## **IV. Rel-Out (RF %)**

Relative Power Output. This should be a number between 90 and 105, signifying the percentage of our power that is being sent through the transmitter while broadcasting. Any number that is not exactly 100 indicates that the signal is *fluctuating*, and does not necessarily suggest a parallel change in broadcast wattage. This is because there is often fluctuation in the calibration between the transmitter upstairs and the meters in the booth.

However, if this number is not between about 90 and 105, this could be a problem and could signify that the transmitter is burning up or breaking! If you notice too much of a variance from these numbers, you should let the Operations Advisor, General Manager, or Programming Director know so that they can investigate the cause of problem. We certainly don't want the transmitter to burn up! Plus this is FCC policy.

It is unusual, by the way, for the transmitter to broadcast at any more than 100 watts; a number above 100 usually indicates an overdriven *deteriorating* signal.

Besides satisfying the FCC, these transmitter readings are also important for maintenance. Often a problem can be tracked down by looking through the logs to determine when a problem occurred and what has transpired since then.



# Legal IDs (Legal Station IDs)

Every hour, on the hour (+/- 2 minutes), KUPS is required by federal law to play or say a Legal ID. The Legal ID is the FCC name (in FCC language) for our radio station and we must learn it exactly so that we can talk directly to the FCC at the top of the hour as required. This lets the FCC and also the listeners know what station they are listening to.

## THERE ARE ONLY TWO CORRECT FORMS OF LEGAL ID!

**“KUPS TACOMA”**  
**or**  
**“KUPS 90.1 FM TACOMA”**

The words **KUPS** and **Tacoma** must be together and in that order. The only words that can come between these two words is “**90.1 FM**” (this means saying “KUPS *in* Tacoma” is not valid). Do note that other words can come before and after the Legal ID (as exemplified in the following sentences.) This is an FCC rule, is mission critical, and we risk losing our license if we don’t follow this rule.

A Legal ID must be played at the top of the hour between :58 and :02. Legal IDs may be played at other times in addition as long as they are also played at the top of the hour.

Some sentences containing acceptable Legal IDs are:

- ☺ “Better than static, we’re **KUPS Tacoma**”
- ☺ “Student run **KUPS 90.1 FM Tacoma** here at UPS”
- ☺ “**KUPS Tacoma**, believe it baby!”
- ☺ “Here we are, coming from afar, we’re **KUPS Tacoma!**”
- ☺ “**KUPS 90.1 FM Tacoma** is now even more extra swell”

Illegal forms include:

- X. “**KUPS 90.1** on your **FM** dial in **Tacoma**”
- X. “This is The Sound of **KUPS**. Yay!”
- X. “**KUPS**, we’re in the basement in **Tacoma**”
- X. “You’re listening to The Sound”
- X. “Boo-ya! KUPS won the Woodie! That’s ‘cause we’re totally dope!”
- X. “**KUPS**, The Sound, **90.1 FM**, **Tacoma**, Washington, USA”
- X. “Hi, we’re **KUPS in Tacoma!**”

# Legal ID formula

Some people like formulas and want a formula whenever possible. So, if that is your preferred way of learning, we have good news because the KUPS Legal ID lends itself nicely to a formula that you can remember:

x	<b>KUPS</b>	(90.1 FM)	<b>Tacoma</b>	x
anything	Call Letters: KUPS	(Optional) Call numbers	City: Tacoma	anything

As you can tell by the above formula, correct forms of the KUPS Legal ID include: **KUPS Tacoma** and **KUPS 90.1FM Tacoma**. That’s not so hard right?

## Station IDs (Liners)

Every 15 minutes you must broadcast a station ID. This usually includes our station name "**The Sound**" or "**KUPS**" but can also include "**KUPS Tacoma**" or "**90.1 FM**". These are used to let the listener know to which station they are listening. These are broadcast at the :15, :30, and :45 of each hour. They are also not broadcast at the top of the hour because a Legal ID is broadcast instead (which takes its place).

Some acceptable Station IDs are:

- ☺ “You’re listening to **KUPS** and that’s great!”
- ☺ “It’s so nice of you to tune into us here on **The Sound**”
- ☺ “S’wonderful, S’marvelous, **90.1 FM, The Sound**”
- ☺ “Hi, this is Alec Empire from ATR and you’re listening to **90.1 FM, The Sound**”

Legal IDs are also acceptable as station IDs (but not the other way around). Another example of a Legal ID (also functioning as a station ID in this case) is:

- ☺ “This is **KUPS Tacoma 90.1FM The Sound**”



**Digital Multimeters like KUPS 90.1FM Tacoma too!**



# Legal ID and Station ID (Liner) comparison:

## Content:

**A Legal ID must say exactly “KUPS Tacoma” or “KUPS 90.1FM Tacoma”.** This is a strict requirement because it is appealing the FCC and we must use FCC language.

**A Station ID may say our name or nickname:** “The Sound”, “KUPS”, “90.1FM” or any combination of these and Legal IDs. The purpose is to notify listeners they are listening to KUPS and listeners’ station identification requirements are more relaxed than the FCC.

## Time Played or Said:

**A Legal ID must be played or said at the top of every hour (+/- 2 minutes)** so that the FCC knows the station they are listening to.

**A Station ID (Liner) must be played or said about every 15 minutes** so that the listeners know what station they are listening to unless a Legal ID is played instead. Luckily, listeners can also understand a Legal ID and so every 15 minutes or so they are reminded what station we are.

## Timing Flexibility:

**The Legal ID schedule is inflexible and must be played or said +/- 2 minutes from the top of the hour.**

**The Station ID schedule is more flexible** and we do not have to play or say a station ID at exactly 15 minute intervals. However, we shouldn’t vary much more than 5 minutes meaning that a station ID should be played between about :10 and :20. Obviously, it’s best to try to hit :15 when possible.

## Substituting one for the other:

**A Legal ID may be substituted for a Station ID** because the Legal ID fulfills the Station ID’s requirements of notifying the listener which station they are listening to.

**A Station ID may not be substituted for a Legal ID** because a Station ID does not notify the FCC which station we are (because the FCC only understands KUPS Tacoma and KUPS 90.1FM Tacoma).

# Blank Lines in the Operations Log

Each hour of the operations log should have a blank line where nothing has been scheduled. This line is open so that you can write something in if need be. Since it's important to make a note when you turn on automation, this is an excellent place to note this. Just write in the time and the action that you perform and everything will be great! See below for an example:

## Normal Operations Log:

Required Time	Actual Time	Item Description
...	...	...
0745		Prerecorded Liner

## Modified accordingly after turning on Automation:

Required Time	Actual Time	Item Description
...	...	...
0745		Prerecorded Liner
	0800	<i>Turn on automation</i>

## The Discrepancies Page:

Below is an excerpt from the Discrepancies page which is the last page of each day's Operations Log. **Every time you break a rule you must write this in the discrepancies log!** This is not because KUPS wants to "get you in trouble" but because it's an FCC requirement. This is especially important not to know what we did wrong but what we did to correct it and make it right.

It's obvious that you need to write what you did but you also must write what you did to recover. This part is very important because it shows that you're on the ball, you take responsibility for your actions, are an upstanding citizen, and have taken action to make up for the blunder.

What if you (\*gasp!\*) forget to apologize for something you said that you shouldn't have? Note that too! Whatever you do that goes against FCC regulations, write it down.

In the example below, Gertrude Gnap wrote that she played "Fuck" at 5:00pm and that she disclaimed it by playing the accidental disclaimer. She did the right thing to disclaim the song and also to write this in The Discrepancies Page. Note that the date is not required when logging discrepancies because each day has a new Discrepancies page so the date will be known.

### Discrepancies

*Please log Discrepancy, Action to Recover, Name, and Time.*

*(Anything aired that goes against FCC Regulations and/or Station Rules)*

---

*Played "Fuck"*

---

---

*Disclaimed by playing Accidental Disclaimer*

---

---

*Gertrude Gnap 5:00PM*

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## Operations Log Questions

- **If I log a mistake I make in the Discrepancy log, does this mean I'm going to get in trouble? Should I be sly and not log the discrepancy and pretend it didn't happen?**

No! Please always log any mistakes in the discrepancy log. The main reason that we have the discrepancy log is because **it's required by the FCC**. Please make sure that you write down any mistakes and problems or we could have even *way more* trouble if the FCC audits. "So," said the FCC, "I have a recording of your DJ saying Fuck at this time... Why is it not here in the log?..." Furthermore, the KUPS staff understands that despite DJs' commitment to avoiding problems, people make mistakes from time to time.

- **What happens if there are no Operations Logs for my show?**

If this happens to you, find a blank Operations Log in the back of the log book and be sure to fill it out properly including the date and time. It's important to have a log for the FCC so if there are no logs, please make one. Email the programming director at [kupsprogramming@pugetsound.edu](mailto:kupsprogramming@pugetsound.edu) to let them know that there are no logs! The programming director will provide logs ASAP. Remember, you're responsible for filling out a log during your show no matter what. Remember this catchy phrase: **No Ops Logs, No Radio Show!**

- **What happens if I mistakenly skip a scheduled task in the Operations Log?**

If this happens, just make the best of it and complete the task as soon as you can. A good idea in this case if you skip, say, a PSA, is to play it as soon as you can and then write down the time that you

actually did play it. It's less than ideal to play it rather late but it's better than not playing it at all. In any case, write what happened in the discrepancy log.

- **What happens if I am 5 minutes late to my radio show? Should I still play a Legal ID and underwriter or am I off the hook?**

This depends on whether the Legal ID and underwriter were played already or not. If Zarvox was DJing at the top of the hour, you can check to see if Zarvox played a Legal ID and underwriter or not. If so, you're OK. If there was a DJ before you who may have played these, you can ask them if they did. If not, it's better to play them a little late than to play them not at all. Either way, if you're in doubt, it doesn't hurt to play them again. If you are late with the Legal ID, make sure you write what happened in the discrepancy page.

## Underwriter Acknowledgments

As a non-profit, KUPS cannot sell airtime to commercial advertisers to help fund the station because this would be a call to action. Instead, KUPS offers underwriting spots. Underwriting is a way for KUPS to raise a little money and, for businesses, to let listeners know that companies exist and support KUPS but without explicitly telling the listeners to go spend their money at that establishment. You may already be familiar with underwriting because PBS and NPR do this too: "This program has been brought to you by our sponsor..."

KUPS talks to local businesses and agrees to mention them on the air in exchange for money. It is important to play underwriting because KUPS has made an agreement with these local businesses. If a DJ doesn't play underwriting announcements then this is a breach of contract. It is also important to mention that these announcements are underwriting; the listeners need to know what is regular programming and what is underwriting and this must be explicitly clear. This is why underwriting is often prefaced by "KUPS is sponsored by..." which is an underwriting announcement or "Sponsorship Identification," as described below.

Underwriting is great for all involved. KUPS is able to raise money for operations and local businesses get exposure on the radio. Plus, these local businesses are then looked upon kindly because they support non-profit KUPS.

Underwriting is to non-commercial radio what advertising and commercials are to commercial radio. KUPS asks for donations or sponsorships of its programming and in exchange mentions its sponsors over the air. To comply with federal regulations, we must publicly acknowledge all gifts received. We do this over the air, giving details such as name, location, and unbiased product information about our sponsors/underwriters but not prices or calls to action. The announcements are mainly pre-recorded, and you must play the underwriting spot at the specified time in the log. Failure to play an underwriting spot constitutes a breach of contract on KUPS' part and will result in regulatory action.

Unlike normal DJ banter which will sometimes inadvertently promote businesses indirectly, underwriting restrictions are very strict. This is to prevent radio stations from “enhancing” their underwriting with extra goodies that would make the underwriter look better to potential customers. If a station is receiving money from a business then that station has to be extra careful not to promote that business on the air (ironic, isn’t it!). Otherwise, the station could be accused of giving extra promotion to that company in exchange for monetary compensation and this borders on payola and advertising! See the related Sponsorship Identification and Plugola/Payola sections later.

To prevent radio stations from *advertising* underwriters, only certain things may be said over the air about them. This list of allowed underwriting topics includes and is typically limited to:

- ☺ **Name of business or person**
- ☺ **Address or location**
- ☺ **Telephone number**
- ☺ **Brand or trade names that aren’t qualitative or comparative** – Words like awesome, perfect, great, delicious are qualitative, words like best, coolest, fanciest, healthiest, are comparative.
- ☺ **Value neutral descriptions of goods or services offered**
- ☺ **Non promotional slogans**

**An example of an *appropriate* Underwriting Acknowledgement:**

- ☺ ***“KUPS is sponsored by Mad Hat Tea Shop located in Downtown Tacoma. Mad Hat has been serving many varieties of tea for many years. Mad Hat can be reached at 879-3267.”*** – This underwriting announcement told the listeners about the tea shop and had a neutral tone which is appropriate for underwriting.

**An example of an *inappropriate* Underwriting Acknowledgement:**

- X. ***“KUPS is sponsored by Mad Hat Tea Shop located in Downtown Tacoma. Mad Hat has the very best tea in all of Tacoma. They say “You’re mad if you don’t drink Mad Hat Tea”. Mad Hat can be reached at 879-3267.”*** – This underwriting announcement not only had comparative language (best) but it also told their slogan. This was inappropriate and violates underwriting regulations by “enhancing” this underwriting.

## Plugola and Payola

Plugola and Payola are very important FCC regulations and the FCC takes these very seriously. Did you know that you can get fined or go to jail for violations of Plugola and Payola regulations? The premise of Plugola and Payola is that radio must not be bought by external entities *without letting the public know with a Sponsorship Identification*. **In fact, a radio station must not even enter into a situation where outsiders could possibly perceive that the radio station may be being bought!** This means that circumstances that *look* like Plugola and Payola could be considered Plugola/Payola must also be avoided.

Plugola and Payola turned into a big problem several decades ago where a lot of DJs and radio stations were discretely being “bribed” by various outsiders (record companies, show promoters, businesses, etc.) This lead to the public being secretly influenced by these organizations instead of being influenced by the best wishes of the radio station. The FCC cracked down hard. **The FCC is so interested in avoiding Plugola and Payola, that they actually strongly encourage all radio stations to train their DJs about it (even commercial radio stations without DJ classes) and recommend that DJs sign a form saying they won’t Plugola or Payola!** Yeah, it’s that big of a deal. So, we’ll be doing that in DJ class.

Here is an excerpt of what the FCC says in 73.1212 (see Appendix 3 for the entire regulation):

- (a) When a broadcast station transmits any matter for which money, service, or other valuable consideration is either directly or indirectly paid or promised to, or charged or accepted by such station, the station, at the time of the broadcast, shall announce:*
- (1) That such matter is sponsored, paid for, or furnished, either in whole or in part, and*
  - (2) By whom or on whose behalf such consideration was supplied...*

This means that if you do wish to promote something of this nature, you must let the audience know with a “Sponsorship Identification” which is like underwriting.

Here is a quick overview of what qualifies as plugola and payola:

## Payola with money

If a record company gives you money and says “Pssst. I’m going to give you \$50, play my record on your radio show.” This is the most obvious form of **Payola**. The radio station is being bought and you aren’t necessarily playing that record because you like it, but because you’re being paid. You aren’t influencing your music, the record company is. Even if the connection between the action requested and the benefit isn’t explicit, this is not OK. If an outsider could assume that KUPS is being bought, it’s not OK. It’s like guilty until proven innocent.

- X *“If you play my CD on the air only 3 times per day, I’ll give you \$100”* – obvious payola.
- X *“Here’s a CD for your radio show. Oh, and there’s a green Benjamin Franklin paper inside I forgot; you can keep it. No connection or anything...”* – less obvious connection but why is the record company giving you \$100 and why is it so sneaky? Something is going on and it sounds like Payola. An outsider could call Payola on this situation and this is not OK.

## Payola with goods

If you just got 100 free records *of the same record* from a record company and you talk about that record on the air, people could say this is **Payola** even though there was no money involved. Why? If you were just given 100 records, people could say these extra records were causing you to favor this record and thus play it on the air.

- X *“Here’s 100 CDs for your radio show”* – This many CDs is unnecessary and could be considered Payola to you as a thanks for playing their CD.
- X *“I’ll give you this free airline ticket to CMJ if you play this CD on your show, or even if you don’t (but if you don’t you can’t expect anymore airline tickets next time)”* – The record company is attempting to influence your CD choice with an airline ticket bribe. Classic Payola.

Conversely, if you only received one record or a few records this would be fine and would be considered normal. If you chose to play one of those records on the air you’d have no financial reason to favor it because record companies are *always* sending KUPS a copy or 2 of their records. It’s the fact that the record

company was going above and beyond what was normal or reasonable given the circumstances. (Why would a radio station need 100 copies of a record?)

Besides your record choosing preferences (programming) your speech also should not be promoting CDs that are given to use for free because that could also be considered Payola. If you say very nice things about all of the CDs that we get for free but say bad things about CDs that we buy, this could also be considered Payola.

- X ***“This CD is great because the record company gave it to us for free. The last CD is terrible because their record company is stingy and we had to buy it”*** – Obviously this is an absurd statement but it illustrates that you must avoid favoritism based on gifts when you are talking on the air. This would unduly promote record companies that donate to KUPS and thus their donation is controlling our airwaves instead of the choices of the sincere upstanding KUPS DJ.

## Plugola

If you have a financial interest in something (an event, a show, a band, your new book, whatever) and you go on the air and talk about it, people could say you’re talking about so you can influence the listeners and thus make money. This would be **Plugola**. If you have any sort of financial interest in something, don’t talk about it on the air in any sort of a favorable way because this could be considered a conflict of interest. This means don’t be extra nice when talking about it, don’t talk about it for extra long, definitely don’t encourage the listeners to involve themselves with it.

- X ***“Hey Listeners, my new totally awesome book is out and it’s the best book in the entire world. It has the best overview of Bricks and Blocks and Ticks and Tocks ever created! It’s also funny and educational. It’s such a great book!”*** - You have a financial interest in this book and it’s not appropriate to use KUPS airwaves to promote it and your own money making.
- X ***“My band, Bass Is The Place, is playing on Sunday at Yvonne’s Yttrium and it’s going to be so cool and bassy! We just got 4 new subwoofers that are bone-crushingly deep and loud! Yeah bass fans, it’s going to be so awesome!”*** – Now maybe this will be the most awesome and bassy show that Tacoma has ever seen and so you want to talk about it on your “Bass Escapades” show. That sounds legitimate. However, its legitimacy is actually overridden by your financial interest in the show. Because someone could say you’re promoting the show because you have a financial interest in it, you can’t promote it.

The only way you *can* talk about your financial interests is if you don't show any favor to it. For example, if your band is playing a show and you want to briefly mention it as part of your weekly concert calendar that is totally fine. However you don't want to show it any preferential treatment. Overall, the best thing to do would be to avoid talking about your financial interests at all.

- ☺ ***“Yeah it's the concert calendar!!! This Friday Jack and the Sprats are playing at Hampton's Hoop House, Sun and the Rays are playing at the Umbrella room on Saturday, and Sunday Bass is the Place is playing at The Bassment. Cool!”*** – Even though you have a financial interest in your Bass is the place band, you didn't go out of your way to promote it, you merely mentioned it along with all the other bands. That's OK (just be careful).

What if you have a book or a show but you're not making money from it? No problem! If all proceeds are going to charity or it's a free book/show, you can talk about it on the air because you're not pocketing any money by doing so.

- ☺ ***“Our band, Bass Is The Place, is playing a free show in the park on Sunday. It's going to be the best bass anyone in Tacoma has ever heard, I guarantee it! Our band is so good, I really think we're better than the band Bass Is The Location. Plus, I'll be selling my book Rhyming with Fox in Socks and all proceeds are going to my favorite Bass For Orphans charity...”*** – This is OK. You are not making any money as a result of your dialog so this is not a problem and is not plugola. The event you're describing is free or solely benefiting a charity and so you're free to say this.

Now, if you have a guest, they can talk about their financial interests as long as it's clear that they are not connected with the radio station and that what they're saying is their opinion. If they own a record store and want to talk about their vast selection of records and it's obvious why they are talking about the record store (because they own it, not because they are an independent critic) then this is OK. Listeners know that a record store owner would want to say good things about their record store and so they'll take his opinions with a grain of salt (instead of blindly believing him like they would a sincere KUPS DJ). Although the non-KUPS owner can, you, as a DJ, can't plug the record store if *you* work there because besides your record store or band, you are also representing KUPS (so the listeners would trust you more). Now, if you work for the record store and you bring in the owner of the store to talk on the air, this may even be considered plugola (because of your choice of guests).

- ☺ ***“Thanks KUPS for inviting me to come in and talk over the air about records. I'm Gerald from Gerald's Round Record Store. I sell the roundest records in town at my record store.”*** – Since Gerald isn't associated with KUPS, it isn't considered plugola for Gerald to talk about his record shop even though he has a financial interest. It's clearly identified why Gerald is talking about how very round his records are; he's the owner of his store.

Alternately, if you, as the independent critic KUPS DJ, want to talk about the various record stores in town and which has the best selection, this would be OK as long as we're not connected with any of them. As long as none of these record stores are underwriting KUPS, you don't work for any of them, and none of them are showing us any other favor that would cause us to want to reciprocate and influence the listeners, you're welcome to give your opinions of these stores over the air. Go KUPS DJ Tacoma Record Store critic! (But make sure not to directly promote any!)



- ☺ ***“So last week I went to all the record stores in town to see which had the most Bass Demonstration records and here’s what I found...”*** – This is OK because: 1. You’re not directly promoting any record stores, you’re merely talking about an aspect of each store, 2: You don’t have a financial interest in any record stores, and 3. KUPS is not underwritten by any record stores. If all 3 of these are true, you’re OK! If not, reporting on record stores could be looked upon as plugola, enhanced underwriting, or a call to action.

See Appendix 3 for the FCC regulations of Plugola, Payola, and Sponsorship Identification.

## Pure Gifts are OK

We just learned about how important it is to give a sponsorship identification when we receive gifts from entities who may be interested in influencing our programming at KUPS. However, what if someone else wants to give us a gift that has no programming strings attached? This is OK! Kind donors often give money or goods to KUPS without any problems. For example, sometimes Parents or Alumni want to donate \$1000 to KUPS. This is great! It isn’t influencing our programming according to their agenda so we don’t need to worry about it or air sponsorship identifications. Yay!

## Sponsorship Identification

Sponsorship identification is very important to the FCC. If a radio station is being sponsored by a business (like through underwriting), it’s important to let the listeners to know about it. If you go on and on about how great our underwriters are, the listeners may wonder if we’re being sincere or if we’re being paid to say that (which is like payola). Sincerity, integrity, and honesty are very important not only to society and KUPS but also to the FCC! **If someone other than KUPS is influencing our broadcast, it is important to let the listeners know.**

This is where sponsorship identification comes in. So, if you’re being paid to say something like “Greg’s Pizza sells pizza until 2am on Saturday nights”, you’d need to disclaim that with a sponsorship identification (like an underwriter announcement). With this sponsorship identification, it would be clear to the listeners why you are saying this:

- ☺ *KUPS is sponsored by Greg’s Pizza which sells pizza until 2am.*

This lets the listeners know that YOU, the KUPS DJ aren’t excited about this Pizza joint from the bottom of your heart. You’re saying this because you’re being paid to and so your programming is being “influenced” by Greg’s money. If you were instead to leave out the sponsorship part, the listeners would think that YOU, the KUPS DJ really like Greg’s Pizza. This would be OK if you really did but the key here is to be sincere and as mentioned above, let the listeners know if someone is influencing what you are saying. But again, remember that there are limits to what can be paid to say.

DJs at KUPS shouldn't be paid to say anything anyway. If you are interested in raising money for KUPS, please talk to the KUPS Business Director for ways that you can help with underwriting. If Greg's Pizza wants to give us money, great! But please run this through the proper channels.

## Public Service Announcements (PSAs)

PSAs are announcements that are beneficial for the community. PSAs are not commercials and KUPS doesn't receive money for playing them. On the contrary, they are a public service. In fact, as part of the Educational FM license granted to KUPS, we are **required** to broadcast material for community benefit. It's a privilege to be able to serve the public with such helpful announcements!

Sometime during the hour, you must read or more likely play PSAs (in the form of UPS Announcements, PSA Liners, and Community Announcements) listed for that hour. Once an announcement has been played or read, indicate the time under Actual Air-Time.

### Examples of legitimate PSAs:

- ☺ *"Oh my, it sure is getting cold outside! Be sure to wear your coat when you're outside so that you don't freeze!"* – This is helpful to prevent listeners from mistakenly freezing.
- ☺ *"Do avoid the deep fried foods as their overconsumption is bad for your health"* – Healthy eating tips are always good for the American public
- ☺ *"Eat Fruits and Vegetables because they will keep you healthy!"* – Promotes the healthy you!
- ☺ *"Save Energy, Money, and The Earth by turning off electric lights when you aren't using them"* – Saving the Earth is a public service indeed.
- ☺ *"Support the American Red Cross and help others!"* – They're a great organization that serves the public!

### Examples of announcements that are NOT PSAs:

- X. *"Be Healthy by Eating at Moe's! Moe's has healthy food!"* – This is a call to action supporting the for-profit restaurant Moe's.
- X. *"Safety Dance, Safety Dance, Everybody look at your pants"* – This really doesn't have anything to do with serving the public and is more or less arbitrary.
- X. *"You should support the Foundation to Bother Cute Little Animals!"* – This sounds like a bad organization and is probably not really a public service.

One thing to note, if you're playing **voice only** PSAs, you can be a Superstar DJ and play instrumental music beds beneath them to jazz them up!

## Other Announcements to Play

Besides the announcements and IDs mentioned earlier, KUPS schedules other announcements of interest to be played each hour. These announcements often include:

**DJ Plugs** – Informs listeners about other great radio shows at KUPS that they should listen to.

**Campus Announcements** – Notify listeners of UPS campus events coming up (like a concert)

**Community Announcements** – Tell listeners of events going on in the local community like a Farmers' Market. (BTW - Did you know there's a Proctor Farmers' Market, a Downtown Farmers' Market, and a 6<sup>th</sup> Ave Farmers' Market?)

**Promos** – Various other KUPS announcements that don't fit in elsewhere like "Vote KUPS for the UPS Campus Radio Station of the Year Award!"

## Giving Away Concert Tickets and other giveaways

Now and then you will be lucky enough to be scheduled to giveaway tickets! When this happens you can host an on-air giveaway and give the tickets away to the listeners. You can find the details of each giveaway in the "KUPS Giveaway Bible".

### Ticket Giveaways are awesome!

A great part about being a KUPS DJ is the ability to give away free things to listeners and create fun contests to do so. Listeners usually love giveaways and will often call in to win things. This is great! You'll know if you're scheduled to give things away because the Operations Log will tell you to do a giveaway. How does this all work anyway? Well, you look in the KUPS Operations Log and it may say something like:

Required Time	Actual Time	Item Description
...	...	...
7:25am		Give away "Bumbershoot" tickets

Now find the **KUPS Giveaway Bible** binder where all of the cool ticket information hangs out. In there you'll find out *when* and *where* the Bassnectar concert is and all the details of the The Flaming Lips tickets we're giving away. Typically the winners will win a pair of tickets and they will be put on the guest list (as opposed to being given physical tickets) but the binder will tell you for sure. In any case, the KUPS Promotions Director will contact the winners to tell them how they will get their tickets so you needn't worry too much about the details.

When you're doing the giveaway, it's important to decide ahead of time what method you'd like to use to give away your prizes. It's FCC policy that the rules of any contest on the radio must be fair, given ahead of time, and that you must follow the rules and not cheat. So, feel free to entice listeners to call in using creative methods as specified below but do make sure you tell the listeners how you're going to be giving away the item and follow the do's and don'ts as specified below.

## Things to be sure to do when giving away prizes:

- ☺ Make sure to tell the listeners everything they will need to know in order to win the prize. Don't be vague or omit important contest details.
- ☺ Make sure your rules are fair and honest.
- ☺ Be consistent when you judge who should win the prize – don't be arbitrary.
- ☺ Be fair and equal to all contestants – if you give a clue, make sure it's accessible to everyone.
- ☺ Give your prize away quickly and don't delay, don't make people worry that you may flake on them.
- ☺ Provide tie breaking information if applicable.

## Examples of Giveaways with fair explicit rules:

- ☺ **Contests** – *The first person to call and tell me 3 different types of Trees wins a pair of Tickets to the Arbor Day Festival!*
- ☺ **Numbered callers** – *I've got a free Deerhoof CD for the 5<sup>th</sup> caller!*
- ☺ **Questions** – *The first person who can tell me the square root of 90,000, wins a free math book!*
- ☺ **Contests** – *Whoever calls in and tells me the most interesting story about coffee, as graded by me, wins a free pound of coffee! If there's a tie, the earliest winning story wins!*
- ☺ **Contests** – *Hey listeners, I've chosen a random word from the KUPS Dictionary, if you're the first caller to guess what letter the word starts with, I'll give you a free random number!*

## Things to be sure to avoid when giving away prizes:

- X Don't change the rules in the middle of your contest, this is deceptive. If you must change your rules, tell the listeners!
  - X Don't help out certain contestants or give them preferential treatment (like your friends).
  - X Don't predetermine who will win a prize and pretend that it's not predetermined.
  - X Don't mislead your listeners with false clues to your contest; that is deceptive.
  - X Don't lie.
- **What if you are doing a giveaway contest or inviting listeners to call and make a request and no one is calling?** – This does happen now and then. Listeners are often busy with their lives and usually aren't just sitting around by their radio waiting for you to invite them to call in. Just remember that there are plenty of listeners listening all the time but sometimes they have other things to do that don't involve them calling into KUPS.

If no one is calling, wait for a while and then invite them to call again. Maybe you'll get some different results the second time around. Just remember, there are always lots of listeners even if they aren't calling in.

## What if you can't give away prizes?

You will probably get some callers if your questions and contests aren't too hard. However, every now and then you may not get any callers even if your questions are really easy! This probably means that your listeners are busy or can't be bothered to call in; maybe they don't really want a math book? Don't think that no one is listening if don't get any callers. KUPS always has lots of listeners – more than you'd expect!

If you absolutely can't give away tickets to the listeners, it's best to give them away to someone. At this point, feel free to give them away to your friends or give them to yourself. However, this is a last resort, please try to give them away over the air before resorting to this or better yet, try a second time, you may get better results. Make sure you abide by the rules above and have a fair contest, don't avoid giving them to the listeners in any way so that you can give them to yourself or your friends. Here is a rule to remember: **You must do what you tell the listeners you are going to do.** So, if you can't give them away, tell the listeners that the contest is over and that you are going to look into other methods of giving them away.

# The Emergency Alert System (EAS)

The Emergency Alert System (EAS) is a network of broadcast media institutions designed to relay information and procedures to the public in the event of an emergency or natural disaster. As a public service and in compliance with Federal Law, KUPS is part of this system as a “**participating station**” and this is a big responsibility.

**One of the most important things that KUPS must do is to send EAS tests each week.** Of all the FCC regulations, this one of the, if not the, most important regulation to be sure we follow exactly. Reasons that it is very important to send an EAS test each week include:

- The FCC is very adamant about EAS tests and routinely fines radio stations that do not send EAS tests as they should.
- EAS Tests familiarize the public with the way EAS works. In case of an actual EAS emergency, the public will then be prepared, will recognize the alert, and not freak out.
- Regular tests of the EAS equipment are necessary to ensure its correct operation.

There are 3 different types of tests that we must be familiar with:

- Receiving a Weekly Test
- Sending a Weekly Test
- Receiving and Sending a Monthly Test

To send and receive these tests KUPS has an EAS receiver. This is located in the booth in the transmitter rack below the transmitter control panel. **To receive tests, the receiver listens to both KIRO 710 AM and the National Oceanic and Atmospheric Administration (NOAA)’s National Weather Service.** The receiver will alert KUPS when an EAS test signal or an actual alert is sent out by either of these stations. KUPS regularly receives tests sent out by these institutions usually at least several times each week. Additionally, KUPS must manually send a Weekly Required Test out at least once a week. Plus, each month KUPS will automatically receive and then send a Monthly Required Test. **This is extremely important.**

## Example EAS section on Discrepancies Page:

### Emergency Alert System (EAS) Tests Received and Transmitted

Required **Weekly** Test Received Time: 9:33AM By: Jack White

Required **Weekly** Test Transmitted Time: \_\_\_\_\_ By: \_\_\_\_\_

Required **Monthly** Test Received Time: \_\_\_\_\_ By: \_\_\_\_\_

Required **Monthly** Test Transmitted Time: \_\_\_\_\_ By: \_\_\_\_\_

*Attach EAS receipts to this log.*

## Sending a Weekly Required EAS Test (WRT)

Sending a weekly test is very important. You will know when you send a weekly test because it will say “Send a Weekly EAS Test” in the Operations Log. This is a procedure done by you, the KUPS DJ and will only happen between 8:30AM and local sunset, whenever that is. You don’t need to memorize the following instructions but you do need to be familiar with them.

1. Pull up the liner labeled “EAS TEST – Adam Gehrke – This is not a toy!” located in both the Liners and Legal IDs folders in the computer.
2. After you have started the EAS Test liner, turn to the Transmitter control panel and press the “WEEK” (second) button under the EAS screen (figure A), the screen will change to give you a new set of options (figure B).
3. Directly after the liner says “...This is only a test,” press the “PROCEED” (first) button under the EAS screen (figure B)
4. The EAS test will now begin and you will hear some beeping.
5. At the bottom of the page, you will see a list of different EAS tests. Record the time that the test was printed out (the time is listed on the strip of paper that you just gently tore off) and sign your name on the line that says “EAS Weekly Required Test Sent.”

SAGE EAS ENDEC

date	time

MENU WEEK MSG

☐ ☐ ☐ ☐

SAGE EAS ENDEC

date	time

PROCEED ABORT

☐ ☐ ☐ ☐

*Figure A – First Screen*  
Press **WEEK** to get ready

*Figure B – Second Screen*  
Press **PROCEED** to send the test

Following is what Adam Gehrke narrates when you send a weekly EAS test:

Adam Gehrke: *The following is a test of the Emergency Alert System. This is only a test*

EAS Machine: *\*Beep!\* \*Beep!\* \*Beep!\* \*Beep!\* \*Beep!\* \*Beep!\* \*Beep!\* \*Beep!\**

Adam Gehrke: *This has been a test of the Emergency Alert System. Equipment that can warn you in case of an emergency is being tested. This is only a test.*

Pat: *90.1FM, KUPS Tacoma, The Sound*

## Receiving (and sending) a Monthly Required EAS Test (MRT)

If you receive a Monthly Required Test, this is a special event of the month and will surprise us at some random time. KUPS will receive the monthly test from the other station that sent it. The EAS unit will temporarily take over control of the radio station. This means that the EAS light will light up and suddenly you'll be hearing the weather channel or KIRO broadcasting an EAS Test on KUPS...pretty wild huh? This should only take about 15 seconds or so, any longer and it's probably a real emergency so listen to what's being said. Assuming it's just a monthly test (instead of a real emergency), after 15 seconds of EAS testing you should regain control of the station's signal. **The EAS unit will then automatically send a monthly test for you** to another radio station. Then notice the strip of paper that the EAS unit has printed out for you on the transmitter control panel.

1. Pull this strip out until you can see all the writing on it.
2. Gently tear the strip of paper off.
3. Turn to the last page of the daily operations log (i.e. where you report discrepancies), and staple the strip of paper to this page.
4. At the bottom of the page, you will see a list of different EAS tests. Record the time that the test was printed out (the time is listed on the strip of paper that you just gently tore off) and sign your name on the lines that says "EAS Monthly Required Test Received" and "EAS Monthly Test Sent"

## Review: 3 Important Tasks for EAS tests

There are 3 things common to all EAS activities that are very important to remember:

1. **Take the receipt printed out by the EAS machine on the Transmitter**
2. **Staple receipt to today's discrepancy page**
3. **Sign your name and write the time on the discrepancy page in the appropriate EAS section like below:**



## Emergency Alert System (EAS) Tests Received and Transmitted

Required **Weekly** Test Received Time: 9:33AM By: Jack White

Required **Weekly** Test Transmitted Time: \_\_\_\_\_ By: \_\_\_\_\_

Required **Monthly** Test Received Time: \_\_\_\_\_ By: \_\_\_\_\_

Required **Monthly** Test Transmitted Time: \_\_\_\_\_ By: \_\_\_\_\_

*Attach EAS receipts to this log.*

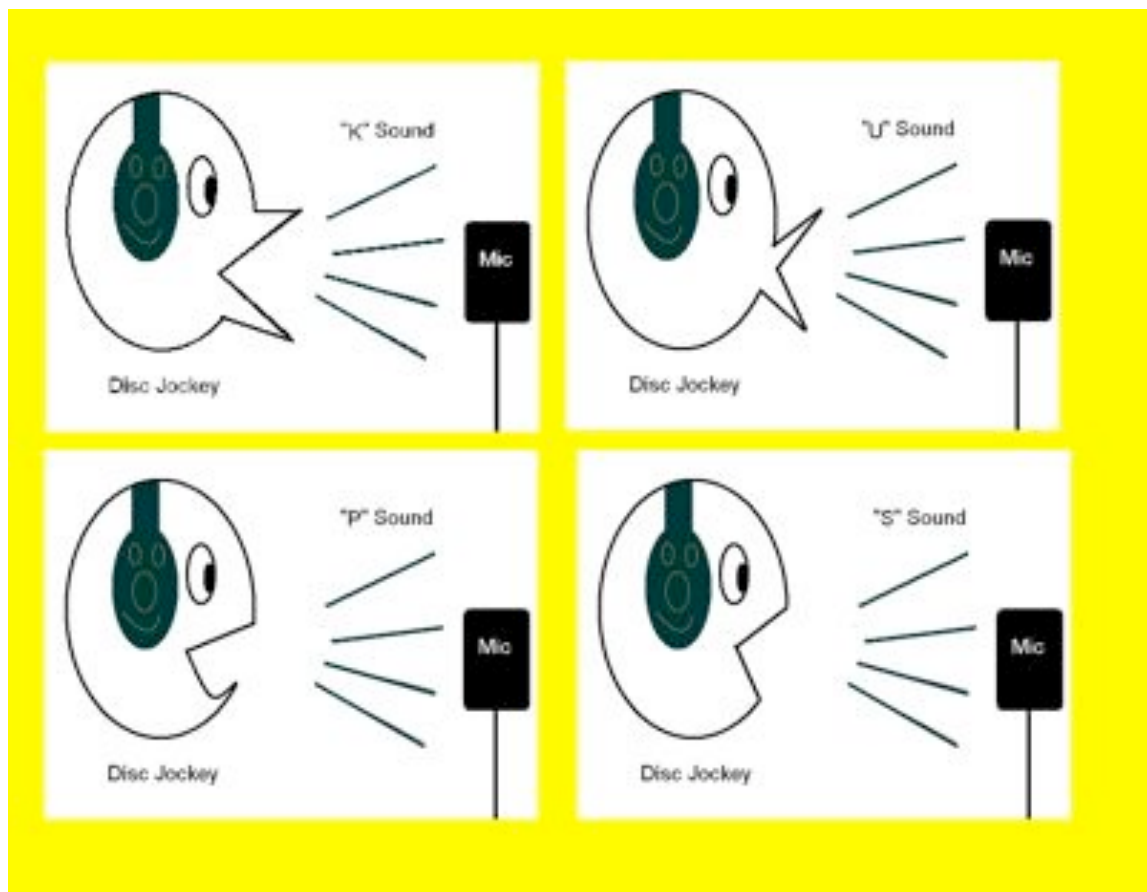
## EAS Questions

- **I want to send an EAS test right now to practice. Do I have to be the lucky chosen person of the week as designated by the Operations Log? Can I just send a weekly EAS Test right now?**  
Yes, additional EAS Tests may be performed at any time. There is nothing wrong with sending an EAS Test and sending an extra test is fine.
- **What is this EBS I've heard about? Is it the same as EAS?**  
EBS stands for the Emergency *Broadcast* System. It was the system in place up until the 1990s when it was replaced by the Emergency *Alert* System (EAS). Since it was the predecessor to EAS it was less fancy. Nevertheless, its purpose was the same and its function similar. (KUPS actually still has its old EBS receiver in storage!)
- **I've heard that one reason we have an EAS machine is so that the President of the United States of America can take over all of the radio stations in the country and address all of the radio public at once in an emergency!**  
Yes, this is true. He would then be the most popular radio guest ever!
- **I just received a Weather Alert or an Amber Alert! Does that mean a Tornado is coming? Do I have to do something special?**  
No, usually not. Besides receiving Weekly Tests, the EAS machine also receives Weather Alerts and Amber Alerts from time to time. You may treat these alerts the same as you would if you Received a Weekly Test. This means you staple them to the log and fill out the EAS portion. You don't need to read them over the air unless you really want to. If a tornado really was coming the EAS machine would take over the radio station like it does when a Monthly EAS Test is Sent so if this doesn't happen you can rest assured that everything is mostly OK. See the next section for more information.

# What to do in a real EAS emergency

In the eyes of the EAS committee, KUPS is a “participating” station. This means that KUPS will stay on the air if there is a real emergency instead of shutting down like a “non-participating” radio station would. If you happen to be on the air and a real emergency forces the EAS unit to take over the station (i.e. you start hearing KIRO or NOAA or the President broadcasting real emergency info), listen closely to see what the message is saying. If the EAS message tells you to evacuate or move to a safe shelter follow the steps listed in this handbook to **start automation and then evacuate**. If the EAS message is simply a weather warning or AMBER alert of some sort (which typically doesn't take over in this manner), just let the alert play out and resume your show when the alert is over. Finally, in either case please also staple the receipt to the operations log and fill in your name and the time like usual.

One of the first emergencies in the United States was when The British were invading The United States in the year 1775. What did the colonists do to let everyone know? They didn't have an EAS system! Instead, horseback rider Paul Revere rode through the towns yelling “The British Are Coming!!!” (Actually that's not exactly true, but that's kind of how things worked back then.)



How to say "KUPS" over the mic

# Chapter 5 – Tips for Having a Great Radio Show

There are lots of things that a *good* DJ can do to be a *great* DJ and have a *great* radio show!

## Speaking on the air

Speaking on the air is great! It gives your listeners a personal connection with you, the DJ and enhances the experience of listening to the radio! It sure is fun to listen to the radio when you know who the DJ is!

You're picking the listeners' music, this is your chance to connect with the listeners and let them know that you're an awesome real person!



a "funky phresh"  
KUPS DJ.

## How often to speak on the air?

While it's certainly not necessary or desirable to speak between every single song, speaking between every 3-4 songs or every 10-15 minutes is great! This gives the music time to flow with other music yet doesn't let the listeners forget that you exist and are playing great music for them.

## Preparing to talk on the air

When you're about to talk on the air, consider what topics you'll be addressing and **plan what you will say before you go on the air**. This will help you to flow smoothly and you won't be left stranded without any topics once you're live on the air. Don't forget about the KUPS Dictionary. It can help you choose words to use while speaking on the air.

## Wearing Headphones

**Also, make sure you are wearing your headphones when you go on the air.** Not only is this great because you can hear yourself talk and adjust levels accordingly but this will also help you to avoid pinging feedback caused by the mic hearing the headphones and creating a feedback loop like the squealing you hear sometimes at a concert. Additionally, if a monthly EAS test comes in while you're on air, you'll only know if you are wearing your headphones. Make sure you don't have the headphones really super loud while talking on the air because this can also cause them to feedback sometimes (even though they're on your ears.) Wearing headphones will also help you to adjust the volume of your music bed so that your voice will be clear and audible above it. Best of all, headphones make you look really cool!



wearing  
headphones  
is really  
fun!!!

# Talking on Air using Music Beds

While not mandatory, talking over music beds will greatly enhance your on air presence. Music beds give you a comfortable “bed” to talk over while you’re on the air. Besides making your speech more exciting as a result of the addition of music, dead air is practically eliminated because if you stop talking there is still music! Additionally, they reduce any potential noise clutter of the on-air studio because this noise is obscured by the music!

Music beds are generally **instrumental** songs and can be found in the Music Beds folder on the music computer in the booth. Feel free to also use your own songs as music beds or to add your own to the computer by talking to the KUPS Production Director. Many DJs will have their own signature music bed that they like to talk over each time they talk on the air. This is great!

You can also talk over the **instrumental** intro or outro part of a song. Most songs have an instrumental part at the beginning or end and this sounds especially smooth! Just be sure you don’t talk over any of the lyrics as that can sound really bad.

Be sure not to have the music bed too loud relative to your speaking or you may be unintelligible over it. The music bed volume that sounds about right to you in the booth while you’re listening on your high quality KUPS headphones is probably a little bit too loud for your friends listening quietly on their clock radios. Turn the bed down a bit if you’re not sure (but not too low). Just make sure you’re coming through loud and clear.

Music beds are also a great accompaniment to your speech! They add nice music beneath your voice and change your voice into a sort of song! Consider how great music beds are for the dance parties some of your listeners are probably having during your show! Ever had a dance party to the groovy music on KUPS? It’s a great idea! The only problem is if a DJ starts talking on the air without a music bed. The music just stops... .. and the dancing stops... .. and the DJ talks ... and everyone goes to the bathroom or outside to smoke. But, this doesn’t have to happen! You can use a music bed and the music goes on and on and the dancing is keeps going and going all night long!

Additionally, using music beds eliminates the need to worry about the order of pre-recorded material and speaking on the air. See the next section for more information on that.

## Avoid playing liners before speaking on the air (unless using a music bed)

Usually the pre-recorded liners are pretty exciting and have lots of music, sounds, and speech in them. This is awesome! However, if you are not using a music bed and you start speaking right after one of these exciting pre-recorded liners, this is a real letdown for the excitement level of the moment. The reasoning behind this is because it’s best to keep the excitement level constant or increasing. Imagine the following scenario:

1. Liner: (lots of music) HEY, KUPS IS GREAT...LISTEN TO KUPS! (Zoom! Zip!)
2. DJ: “hi listeners, we’re having a great time here at KUPS playing you some music...”

In the above scenario, the excitement level plummets after the liner because a DJ without a music bed can just not compete with the excitement of a pre-recorded announcement with lots of concurrent words, music, and sounds.

Alternately, if the DJ speaks before an exciting liner, the excitement level will then increase from the DJ to the liner and this is OK. For example:

1. DJ: "...and coming up in just a moment is some funky Quincy Jones here on KUPS."
2. Liner: (Whiz, Boom Bang!) BOY, IT SURE IS EXCITING TO WEAR (\*tada\*) KUPS NECKTIES! (Hurray!)

It's always good to give the listener an exciting experience! One way you can do this is to always talk over a music bed! When you're speaking over a music bed, you become "produced" and your speech then reaches the excitement level of these pre-recorded announcements. Then the excitement level stays at a constant high and you can speak before *and* after pre-recorded liners!

## Turning on and off the mic - be a Smooth DJ

This sounds easy but it's important to remember to avoid the **Here Comes the DJ Click**. This occurs when the On button is pressed while the mic is turned up. When you turn the mic on, an electromagnetic relay activates which turns off the booth's speakers (to avoid feedback) and turns on the "Mic" light above the sound board. This electromagnetic relay makes a nice loud *Click* sound which can actually be heard by the newly activated mic. If you have the mic's volume up when this happens, the listeners hear it! They then may say to themselves "Here comes the DJ!" You can easily avoid this by making sure that the mic is turned down before you turn it on and then you can slide onto the air without the listeners knowing and be a Smooth DJ!

You can turn off the mic any way you want but, while optional, it's usually best to turn the mic down either before or after pressing the Off button. This will minimize the likelihood of the Here Comes the DJ Click occurring next time you turn it on again. Do note that you don't want to turn it down into cue! (cue is the click at the bottom of the slider that reroutes your audio to the cue speaker so you can cue (preview) your next track)

## Talking into the mic positions

- **Make sure you talk *towards* the mic when you're talking on the air.** If you turn your head to the side to look at, say, the music logging computer, make sure you're still talking towards the mic. Not much sound is emanated out of your ear.
- **Turn your head and not the mic when you move** if possible. If you need to rotate your head to look at the music logging computer, try to rotate your head around the mic so that you're still talking into the mic but yet you now can see the music logging computer.

- **Bring the mic with you when you move** if you do need to move while talking on air. The mic is only sensitive when you are very close to it so it probably won't be able to hear you if you have moved far away. Try to avoid moving the mic when you can though because the mic may make squeaking noises when moved. Still, squeaking is better than distant almost-silence.
- **Be close enough to the mic so it can "hear you" or pick up your voice.** Make sure you always less than about 1 foot away from the mic. If you're trying to talk to the mic from across the room, it won't be able to hear you very well and will sound bad over the air. (This goes for guests too!) Just keep in mind, mics are much less sensitive than humans' ears.



talk with mouth.



not ear.

Nobody likes the popping P...



"you say 'POP!' one more time, I'll just go get my harpoon."

## The “Popping P”

### What is the Popping P?

If you put your hand in front of your mouth when you say a word containing the P sound, you'll feel a rush of air. This rush doesn't matter in real life when you have a natural buffer of air between you and your audience in a room but in radio, when you're speaking mere inches from the mic, this huge rush of air is a problem.

For example, if you say the word “LollaPaloozaVilleLand”, you'll note the rush of air around the P. If you say this word over the air, you will probably hear something more like this:

LollaP<sub>alooZa</sub>villeland  
Popping P ↑

What happens here is that the mic and the compressor hear this “P” sound rush as super-shouting and treat it as such and so the compressor turns down the volume.

### Why does the Popping P decimate your speech?

The effect of a Popping P makes the next second of your speech very quiet which essentially decimates your P word. To understand why this happens we'll learn about the compressor. **The compressor's job is to normalize the volume of the sound over the air and try to make loud sounds quieter and quiet sounds louder.** The effect of this is that the volume over the air is then pretty constant and all of the previously loud or quiet sounds are at about the same “normal” volume.



When the compressor “hears” the huge P sound, it thinks you’re super shouting and quickly turns the volume down. After the initial “loud” P sound, it recovers and slowly turns the volume back up again. The compressor reacts much more quickly than it recovers and this is why it decimates your word.

## You can Avoid the Popping P

It’s very easy to avoid the Popping P. Here are 4 ways to do this:

1. **Speak just above, below, or to one side of the mic** – This is probably the best way to avoid the Popping P. You are still right next to the mic so it hears all of your speech but the super-loud P air rushes right past the mic instead of into it. In other words “Don’t be all up in the mic”
2. **Don’t talk so close to the mic** – Back up just a little bit but not too much. This way is OK but not as good as the previous method.
3. **Use a soft “B” sound instead of a hard “P” sound** – This method is the most elusive because it involves advanced phonetic pronunciation. The idea is that a soft B will sound pretty much the same to the listeners over the air as a hard P but will not create this rush of P air. If you can articulate your phonetics enough, please do!
4. **Use a “Popping P Filter”** – Many large radio stations have a “Popping P Filter” on all of their mics. They use a very fine cloth like panty hose to filter out Popping Ps somehow. We don’t have one of these partially because they are expensive and also because they are unwieldy and heavy (our mics’ adjustment springs are already taxed). Popping P Filters are great because they allow you to speak Popping P’s all day long with no consequences!

## Intros and Outros

A good habit to get into when talking on the air is to mention KUPS at the beginning and/or end of an air break as an intro and/or an outro. Good examples of intros and outros include:

### Intros:

- Hi, you’re listening to **KUPS, the Sound**...
- That was George Clinton and the P-Funk All Stars here on **KUPS**...
- This is **90.1 FM the Sound** and we just heard Tacoma’s own Bing Crosby...

### Outros:

- “... and now up next is my favorite song about Bumblebees here on **KUPS, The Sound**”
- “... don’t get burned by Mr. Sun! This is **The Sound** and here’s a song about rain”

# Say What?

Now's your chance to say something interesting! Of course, telling the listeners what music they have been or are about to be listening to is an excellent way to start talking on the air. Listeners are always interested in knowing what music you're playing for them. Once you've got that down, telling the listeners interesting information about the songs and artists you're playing is always welcome. Additionally, they may be interested in upcoming shows, new releases in the music world, and especially **campus events**.

Make it a point to always be positive when talking about KUPS over the air. If you have a KUPS related problem, please bring it up to the KUPS core staff who will be more than happy to listen to you and don't tell the listeners about it.

Be sure you speak clearly and with enthusiasm. Listeners may be listening quietly on lo-fi clock radios and only clear speech will make it through to them. Speak loudly and clearly to ensure that you're audible above your music bed (see Talking on Air using Music Beds, below).

## How much?

Although this is rarely a problem at KUPS it's a good thing to keep in mind. It's great to tell the listeners about this and that and that and this, please don't talk too much and go on and on and on and on and on and on and on. Some listeners may find your banter interesting, charming, amusing, or relevant. However, other listeners will quickly tire of a 5 minute speech about everything you can possibly think of to tell them about and may change the station or start yelling "Play some music!" at their radio. While it's great to talk on the air, unless you have a talk show please keep it to a few minutes at most.

## DMCA concerns

One new concern to remember when you're telling listeners about your music is that you may not pre-announce too much information about your upcoming music. This is a new 1998 rule from the Digital Millennium Copyright Act (DMCA) to inhibit people from recording their favorite songs from the radio. As a result, if you want to tell the listeners what you're about to play, like, right now, that's OK. In this case you can give the artist and song title.

However, if you're going to play a song in a minute or 2 or after the next song, you actually can't say what song you'll be playing! You are allowed to mention that you will be playing *a song* by a certain band but that's about it. Why? The concern is that if you say "Hey listeners, I've got Woo-Hah by Busta Rhymes coming up in exactly 2 minutes," that listeners will then turn on their digital computer recorders and record that song. Since it is digital, this piracy is supposed to be much more clean and music-industry-killing than the same person who used to do this with an analog cassette tape.

# Introducing the next DJ is a great transition!

If it's the end of your show and the next DJ is about to start playing music, introduce them! We don't need to have blind transitions or pretend that we have separate discrete shows. KUPS broadcasts non-stop all day and listeners often listen for hours at a time! Create a nice continuum and introduce the next DJ!

Example:

- "... so next up is Wilbur who is going to play you the best in Bollywood! Stay tuned!"

Better yet, you can have a conversation with them live on air to introduce them and ask them what they'll be playing. What a great transition that will make!

Example:

- "Hi Jill, so I've had such a great time this last hour playing classic country for everyone, I've heard that you're about to play the best most awesome Funk music, what do you have up next?"

## Don't put down KUPS over the air

Sometimes you may have some beef with KUPS. Maybe we don't have a CD you want, maybe a CD player isn't working, maybe you're upset because the floor is dirty or because no one has called in to make a request. In any case, **Don't complain to the listeners!** There's absolutely no reason to tell the listeners of your problems. Why?

First, the listeners can't and won't help you. Also, it makes the radio station look bad which doesn't help anyone. What listener wants to listen to the "ghetto" radio station with the broken CD players and the dirty carpet? **There are always people listening** and telling the listeners that "no one is listening" because you haven't had any callers in the last 30 minutes is telling the listeners who *are* listening that *they are nobodies!* Besides that, who wants to listen to a radio station that nobody's listening to? It must suck! Instead, think of something positive to say and maybe you'll feel better!

Plus, imagine if an employee at a company went on the radio and started talking trash about their company! They'd be so fired. KUPS is an organization just like a company and it's just wrong to use KUPS airwaves to trash talk KUPS. Don't do it. Instead, tell someone on core staff if there is a problem that needs addressing.

**Instead, say nice things about KUPS when you're talking on the air.** Help the listeners to feel good about themselves for listening to KUPS by saying good things about KUPS. Let the listeners be cool for listening to the cool radio station that all the cool people are listening to! Plus, this makes you cool too! You're the cool DJ working for that hot radio station that everyone's listening to!

# Things to avoid while talking on the air

- X. Dead Air – keep segues tight!
- X. Filler words like *Yeah, So Like, Um, Uh, You Know*, etc. - Instead say nothing.
- X. Coughing, sniffing, sneezing, other odd body noises – Turn down mic momentarily.
- X. Feedbacking Headphones – Keep them on your ears and turn them down if necessary.
- X. Rattling Jewel cases, papers, and other sounds of the DJ booth. – Be prepared.
- X. Using technical radio terms that listeners won't know like Cart, Liner, Legal ID, rotation, etc.
- X. Pleading with listeners to call in or threatening them (\*sigh\*, yes this has happened)

## Billboarding vs. Just Do It!

Billboarding in radio means to “pre-announce” something that is coming up. There are lots of great things to tell the listeners about when you're talking on the air like the great music you're going to play and the listeners will look forward to this! However, there are also other things in the listeners' future that are probably less exciting to them like liners and PSAs. Despite the plethora of wonderful liners that are creative and interesting, many listeners will not be interested in hearing about your plans to play them. Therefore, you don't need to alert the listeners about these liners unless you have a good reason. Instead, just follow the old Nike shoe motto: “Just Do It!” Just play the liners and don't bother telling the listeners about them.

Good Billboarding examples of interest to the listeners:

1. “...stick with us on The Sound! We've got a great classic from Django Reinhardt, coming up...”
2. “...hang around because we've got the new Hank Williams and that great Yeah Yeah Yeahs track to get on here before I pull out of here at the top of the hour to make room for Judy and her punk show ...”

Bad Billboarding examples:

- X. “...I have some great music up next and then a bunch of station IDs...”
- X. “Hey listeners, I've got some Stevie Wonder coming up in just a minute but first I'm going to read you this announcement...”

The fact is, the listeners are probably not interested in Station IDs and announcements. They *are* interested in Stevie Wonder but not liners. As a result, there's no reason to draw attention to them. If you do draw attention to them the listeners will take notice of them and may wish you were playing Stevie Wonderful. If you don't mention the liners the listeners may not even notice that Stevie Wonder is not playing and by the time they do, you'll be on to your great music and the listener will be happy.

The exception to this rule is if you have a good reason to talk about liners. For example, if you have a health food music show and are about to play the “Bad Fats” PSA you may want to talk about it and note its correlation to your show. This will be an interesting addition to your show's theme and the listeners will probably appreciate it. Otherwise, **Just Do It!**

When it comes to letting listeners know about upcoming things that they want like good music, **Great, tell them!** But, when it comes to letting listeners know about other less interesting things you play on air like PSAs and Liners, don't tell the listeners; instead: **Just Do It!**

# Improve your radio show by listening to it later

A good way to improve your on air presence is to record your radio show and then listen to it later. When you're live on the air it's hard to hear exactly what you sound like, if you're interesting and entertaining, if you're speaking clearly, if your music bed is at the correct volume, or if you're saying the same words over and over again. Listening to your show again later is a great way to know exactly how you sound on the air. This is the reason that the programming director will have periodic air check sessions with you. Together you can determine the best ways for you to improve your on air presence and celebrate the great job you're doing!

## Playing Music on KUPS

### You can choose your music!

One of the greatest parts about KUPS music is that DJs choose their own music! This is actually uncommon nowadays as most radio stations (especially commercial radio stations) program a DJ's entire playlist for them. DJs often don't even have enough flexibility to take requests. But not at KUPS! Other than a few rotation songs of your choice, your music selection is up to you! Hurray! Happy show programming!

### Your show is the soundtrack to your listener's day

If you're ever wondering just what to play on your radio show, consider that dozens or hundreds of people are listening to your radio show and that your show is the soundtrack to each and every one of their days! Yes, you are their personal DJ! **Think of what your listeners are doing** and consider what kind of music is best suited to them at this point in their day and week. Is it a Tuesday afternoon? How about a Saturday night? Maybe a Sunday morning? Each of these time slots have different people in different moods and you're the DJ playing the music over their headphones, clock radios, and loudspeakers! Go You!

### Plan your music playlist ahead of time

It's always nice to plan your radio show's musical selection ahead of time when you have plenty of time and can program a super awesome and tight show. You can pick songs that sound good together and maintain a nice flow. Planning ahead also allows you to preview your music to avoid profanity. If you don't plan ahead of time, it's often quite a crunch to decide exactly what to play when you're on the spot being a live DJ and your show might have a bumpier flow! Although it can be done, it's more difficult to do, especially if you're a new DJ.

## Variations within Music genres - Stick to your format

Each show has its own music format and it's always a good idea to try to stick to your format during your radio show. This means that, for example, on a classical show, it's best to play classical music. This doesn't mean that you must stick to your genre like glue; an alternative show may want to play some Electronic or Rap here and there and that's great! A little variation is fine now and then but changes are harsh sometimes and wild variations across genres should usually be avoided.

# Playing music while subbing - Maintain their format

If you're substituting for someone else's radio show, this makes you a Superstar DJ! Thanks! When subbing, you may wonder what type of music to play on their show, if you should play your favorite type or if you should play what they normally play? Well, it's best to play the same type of music that they normally play to **make their dedicated listeners happy**. Imagine how excited the listeners will be when they tune in for the KUPS Disco show and you're playing disco! Of course it's great to add your personal twist to their radio show, you're the DJ after all!



A DJ plays a record on KUPS

## Playing Rotation is great!

Rotation is a selection of music that has been selected by your music director. Usually these CDs are new recently released cutting edge music. You should talk to your music director who will be happy to tell you all about rotation, why it's important and also all about the current rotation CDs available. There are lots of great reasons that we should play rotation including:

- **It is important to chart music with CMJ (College Music Journal)** and this happens through playing rotation. We tell CMJ what our most popular (rotation) songs are and they print them in their magazine. Charting with CMJ is not only a good radio public service since people are interested in what the hot new CDs are at award winning KUPS, but also because everyone likes radio stations that chart.
- Playing new songs off of the new CDs encourages **record companies to send us more CDs!** (If we never played their songs they'd never send us any new CDs). Record companies follow CMJ closely to see how their songs are doing and of course, they like it when they see their songs listed.

- **It's fun to hear awesome new music that you otherwise may not be exposed to!** College radio is great because we play the cutting edge music many months before it becomes popular on the large commercial radio stations. By the time it becomes mainstream, it will be old hat to you! Plus, it's always fun to hear new music, maybe you'll discover your new favorite song!
- **Playing Local Rotation promotes local bands!** So much new and interesting music comes out of the local Tacoma/Seattle Area. Local rotation is wonderful because it introduces you to music made by your neighbors some of whom may be your friends!

Generally we play 4 rotation songs each hour. Sometimes this is 4 general rotation or sometimes it's 3 general rotation and 1 local rotation. Talk to your music director for more information.

## Let songs play all the way through

Sometimes you may want to stop a song in the middle for some reason. Maybe you decided that you don't like the song or maybe it sucks. Well, you really should just tough it out. There's a good chance that some of your listeners are totally digging that song that you're playing and in any case, most probably don't notice that it's "a crummy song". So, if you don't like the song that you're playing it's best to just stick it out instead of stopping it. In doing so, you'll be respectful to the listeners who do like that song (and there *will* be listeners who like that song). But, of course, if your song is profane and is cussing, please stop it!

## Check music logs to avoid repetition

It's good to check the music logs to see what the DJ before you played. Listeners don't want to hear the same songs repeated over and over every hour despite how good that song may be. This would cause the song to become "overplayed" and no one likes that. This means that if you were planning to play "Beethoven's Fifth" by Beethoven and the DJ before you just played it, you should probably find a different song to play instead.

## Digital Millennium Copyright Act restrictions

KUPS has traveled into the future and is now subject to the new and improved Digital Millennium Copyright Act (DMCA) as issued by the US Congress in 1998. This affects us not because we are broadcasting on the air over FM, but because we are webcasting on the internet. To inhibit listeners from potentially recording a significant amount of a certain artist, album, or boxed set, KUPS may not play more than:

- 4 songs by a particular **artist** in a 3 hour period
- 3 songs by a particular **artist** back to back (in a row)
- 3 songs from a particular **album** in any 3 hour period
- 2 songs from a particular **album** back to back (in a row)

KUPS must also not ever play bootlegs! Sorry!

## Music directors have access to more music

If there's ever a song or a CD that you wish the radio station to own so that you can play it on your show, talk to your music director! Your music director usually has contacts at dozens of record labels who love to give KUPS CDs to play on the air! Music Directors are not only friendly but are also a great resource!





# Playing Requests

## What types of requests should you play?

It's always great to play requests for the listeners. Not only is it nice on your part, but the listeners will be so excited that you're playing a song for them! Despite the great service that you can do for the community by playing requests, it's not mandatory that you play requests; you're the DJ and you may choose your music. However, unless you have a good reason not to, you should probably play reasonable requests in a timely to accommodate our dedicated listeners.

Still, if a listener calls up and requests something completely random or ridiculous that doesn't even fit with your genre or theme and you ask yourself "*has that listener even been listening to my show?*" you certainly don't have to play it. Unless you can justify playing an out of genre request this isn't recommended.

## What if we don't have a request?

You can let the listener know that we don't have it or play a different similar song for them. Despite our huge music library, there are still plenty of songs that KUPS doesn't have. Saying something nice over the air to the listener is always a great idea.

Consider the following response that a KUPS listener once heard many years ago after he made a request: "Oh dear listener, thank you so much for requesting *Hip Hip Hippo!* I'm so sorry but this radio station, in all its greatness, doesn't have that CD. Instead I'll play you some Rhine O. Rhinoceros!" The listener felt great!

## When should you play requests?

It's always nice to play requests shortly after you receive them if at all possible. Try to play them quickly within the next few songs and this will make the listeners happy. Making the listeners wait 20 minutes or more will make them sad and the excitement of requesting a song will wane. In reality, people don't want to wait to hear their requests at all. They would prefer to hear them in the next few minutes to adhere to their instant gratification desires. Obviously, you are running your show and probably have it planned out so it's kind of your to work around their request. Nevertheless, if you can play their request soon, that is best.

# KUPS life is fun even outside your show!

## Fun events and socials

KUPS hosts lots of fun events each semester that can't be beat! These events may be pizza parties, dance parties, concerts, workshops, or booths at UPS events. In fact, KUPS even made a movie last year and had a boom box march! Be sure to come out and have fun with other cool KUPS DJs or better yet lend a hand! KUPS is always looking for helpful DJs to help out with projects around campus. Not only is it nice of you, but you're guaranteed to have a great time!



**KUPS Boombox March picture from Arches, Summer 2010**

**Can I go out and DJ a real event as a KUPS DJ?**

Yes! That is a great idea! People and groups on and off campus are often contacting KUPS to request that KUPS DJs like you come and DJ their event. Talk to the General Manager and Public Marketing director for more information on how you can DJ events and what resources are available to you.

- **Can I get an awesome KUPS DJ to DJ my event for me?**

Yes! KUPS has lots of DJs as well as DJ equipment and music and will usually be quite happy to DJ your event! Not only do KUPS DJs have diverse musical tastes, but they're great DJs too!

- **I've heard that KUPS can broadcast from remote locations! Can I do a remote broadcast?**

Yes! You definitely can! You can broadcast from anywhere around campus or anywhere off campus that has a good internet connection! It's a labor intensive process so make sure you have lots of volunteers to help you. Contact the Operations Advisor for more information.

## Celebrations!

There are always lots of reasons to celebrate each semester! One fun celebration that KUPS has is the New DJ Initiation Celebration! Come, celebrate New DJs and welcome them to KUPS! If you're a new DJ, come be celebrated! Welcome! Sometimes KUPS has a Birthday Party Celebration too. There's always a reason to celebrate and you're invited!

## Go KUPS Street Team!

The KUPS Street Team is an exciting group of KUPS enthusiasts who go out and about around campus and the community and find creative ways to promote KUPS! Never a dull moment, back at KUPS they brainstorm and plan fun KUPS activities and concerts! Ever wanted to be in on all the action? KUPS Street Team is your answer! Email Rafi [marketing@kups.net](mailto:marketing@kups.net) for more information.

## You'll know cool bands to go see!

Once you're a KUPS DJ, you'll definitely learn about cool bands that are playing in the local area. Concerts are so much fun to go to and you'll hear all about them when you're involved at KUPS. Plus, sometimes KUPS has carpools to go see fun shows and you can catch a ride! You can meet bands and sometimes you can talk to them, tell them you're from KUPS, and they'll make a liner for you or give you their CD!

# KUPS DJ Classes

DJ classes happen at the beginning of each semester and besides being fun and interesting, are useful for learning and refreshing yourself on important rules and regulations. Plus, you'll learn about the newest developments at KUPS and in radioland! DJ classes are also important to make sure you stay up to date with regulations and whatnot and to brush up on your skills. Returning DJ classes are also great for KUPS as a whole because DJs often have great ideas for improvements at KUPS which are always very helpful.

If you can't come to a DJ meeting or class, make sure you contact the Operations Advisor as soon as possible for information on making it up. Not attending DJ Classes is grounds for suspension or dismissal regardless of your status as UPS Staff, Student, Faculty, Co-Host, KUPS Core Staff, SuperStar DJ Mentor, Returning DJ, New DJ, President of Saturday, whatever.

## You can publicize your show and become famous!

There are lots of different ways to make your show one of the most famous on campus! There are lots of listeners out there who want to listen to your show but don't yet know about it. You can let them know by publicizing your show!

- **Make a DJ Plug** – A DJ Plug is a little like a little radio commercial for your radio show! It's so much fun to make a DJ plug, plus you get to be famous on KUPS! Talk to the production director who will be happy to help you make a DJ Plug ad for your show. It will be played all through the day by other DJs on their shows and you'll become famous! Their listeners will hear your ad, will be excited, and tune in to your show. Contact the production director Will Peil at [production@kups.net](mailto:production@kups.net) for more information.
- **Tell your friends** – You probably have some friends who don't even know you have a radio show let alone such a great one! Spread the word! You can use phrases like "Hey Yo, I got a radio show! Are you feelin' the flow? You can take it to go!" They'll definitely tune in if you tell them that.
- **Sport a KUPS bumper sticker or shirt** – KUPS has a great collection of free KUPS bumper stickers that you can get from KUPS Core Staff to sport on your car, water bottle, door, boombox, backpack, you name it! KUPS also has a nice selection of KUPS clothing for sale from time to time that you can wear. Not only do KUPS bumper stickers and shirts get the word out about KUPS, but they also show that you are one of those cool KUPS listeners!
- **Make a Cool KUPS Website** – KUPS has great webmasters that will make you an awesome online DJ page for all of your internet friends to see! Be sure to submit your show information to the webmaster so they can put your info online. Want to make your own KUPS Radio Show page? Awesome, that's even better!

- **Make signs to put up around campus** – Making signs for your radio show to put up around campus is such a great idea! Talk to the public marketing director for tips and information about how much fun it will be to make posters. It will be swell to use your artistic abilities to make a sign for your Radio show. You and your artwork will become famous at UPS because there's thousands of people who walk around campus each day. Posters are a great way to advertise your show! Contact the KUPS Public Marketing director at [kupsmarketing@pugetsound.edu](mailto:kupsmarketing@pugetsound.edu) for more information.

## Keep in Touch!

You are an integral part of KUPS! Without a doubt, we need and thrive on your feedback. Stay in touch with the KUPS staff and let them know what is new and how it's going with you and what you think about things. With your help, KUPS will zoom into the future!

- **I found an error in this handbook or I want to make a suggestion. Can I do that?**  
Yes! You should totally do that! This handbook is constantly being updated and there is plenty of room for improvement in this handbook. If you wish to help out it would be very appreciated! Contact the Operations Advisor for more information at [operations@kups.net](mailto:operations@kups.net)
- **I have a great idea for KUPS! Who do I tell?**  
That's great, KUPS core staff love to hear your ideas! Please tell someone on core staff or me about your idea and you can help KUPS to become better and better!



Feed the KUPS Director of Alligators some dead chickens.  
He loves dead chickens.

**Alligator posing as the KUPS Director of Alligators. Watch out!**

# Chapter 6 –Frequently Asked Questions (FAQs)

- **Why do we only use 100 watts to broadcast? I'd like to get more!**

This is understandable but first consider how lucky KUPS is to be broadcasting on FM at all! KUPS can reach almost the entirety of Tacoma meaning that 100,000's of people can listen to us at once! That's no small feat! Plus, many college radio stations have lost their FM frequencies and are now internet only!

As a result of nearby adjacent frequencies (90.1 in Olympia, 90.3 KEXP in Seattle, 89.9 in Gig Harbor, 89.9 KGRG in Green River), **KUPS cannot increase past 100 watts or we would risk interfering with these other nearby radio stations and get fined by the FCC.** The only way we could have more power is if UPS wanted to bid for a *new* and more powerful FM frequency during the rare instance when a new frequency becomes available. Furthermore, it would be a very difficult process (we'd have to make all new liners!). Adam Gehrke recommends putting this get-more-watts energy into making our web presence better as that seems to be where radio is going in the future. How True! Think of how many people listen to internet radio and KUPS over the internet already!

- **Why can't I bring in songs on my "iPod" and play them on my show?**

This is because hooking up non-KUPS equipment to the board is dangerous from an engineering standpoint. Also because consumer audio equipment is not nearly as high quality as the broadcast quality equipment so its use on air is discouraged. However, now you can hook your computer or "thumb drive" up using Serato which is even better!

- **What should I do if I forget how to use the computer, CD player, EAS, etc.**

If you don't understand how something works, simply ask someone who does or look in the KUPS Hot Book or DJ Handbook. Most importantly, don't panic if you can't make something work. Retrace your steps, and you will probably find that you forgot to push the right button. If no luck, call the Program Director, General Manager, Operations Advisor, or someone else on core staff. They will be more than happy to help you with your problem. Remember, core staff is here to help you. Their numbers are in the KUPS Hot Book and also on the side of the transmitter.

- **Can I be on KUPS Core Staff?**

Yes indeed! Talk to the General Manager about current and future core staff openings. Usually at the beginning of each year many positions will open up. Sometimes there are positions open mid-year too! Occasionally, a new core staff position may be tailored specifically for you if you have a special skill (for example, Director of Alligators).

- **Is there any way to be exempt from all of these FCC rules and government regulations?**

Sorry but the only way to avoid being constrained by these rules is be a DJ that doesn't broadcast on the radio or on the internet. Having lots of money, a PhD, or famous parents won't help you. You can however be a DJ in your own house and play music for your housemates and the FCC won't care. You can also DJ private parties with no restrictions. Good Luck!

- **I get the UPS part but why does "KUPS" have a "K" prefix instead of a "W" prefix?**

Stations like KUPS that are located West of the Mississippi River generally use the prefix "K" and others, on the East Side, use the prefix "W". It's determined by geography.

- **Who actually owns KUPS?**

KUPS is owned by the UPS Board of Trustees. These are the people who pretty much run the whole school and they own KUPS. However, KUPS is overseen by ASUPS.

- **Why doesn't KUPS offer 0.25 activity credits like Crosscurrents and Walking classes?**



KUPS DJs work hard every week to play the best music and sound great on the air! Why is there no academic compensation? UPS actually used to offer an activity credit for KUPS in the Communication & Theater Arts Department. This credit was withdrawn in 1994-1995 because it was determined that KUPS was “not connected to the curricular mission of an academic department and therefore should be eliminated.”

Reinstating the activity credit for DJs is something that KUPS has looked into in the past. Despite the fact that DJs attend KUPS DJ classes, the idea might be that there isn't enough “classroom learning” to warrant an activity credit or that it doesn't directly promote a department's learning mission. KUPS core staff does look into this matter from time to time and it's possible that maybe things will change one day but unfortunately no one has made much progress lately. Feel free to talk to the KUPS General Manager if you'd like.

- **I think it's really hot in the booth today. Can we make it colder?**

Yes, sometimes the KUPS Air Conditioner stops working efficiently. Let the General Manager or the Operations Advisor know. They will call Facilities Services who will come to the rescue and fix the A/C.





# Appendix 1 – Automation and the Transmitter

## Starting and Stopping Automation

DJs who have a show at the beginning or the end of the day will become familiar with turning off or on automation because they will likely be doing this at the beginning or the end of each of their shows.

However, DJs during other times of the day need to become familiar with these procedures as well in case they encounter an instance where they may need to turn automation off or on.

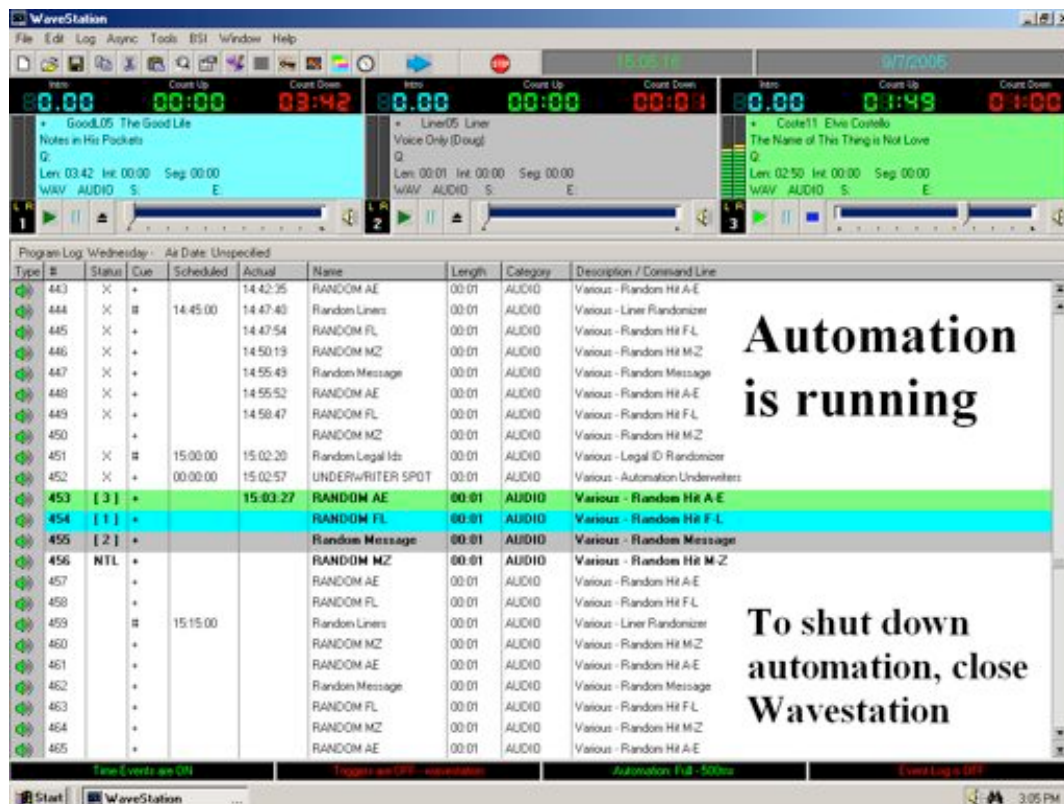


Me and all my cats  
love listening to KUPS!!!  
What a wholesome radio station!!

# Turning On Automation

**Starting the Automation** is necessary when you wish to leave the station and there is not another DJ available to take your place. This usually happens at the end of the day when you have the last show. However, this may happen occasionally if the next DJ doesn't show up, you can't find an emergency substitute, and you need to leave. If this happens, you will need to know how to start the automation to play music for you.

1. Start playing music from a CD
2. Exit the WaveCart program
3. Start the Simian On Air
4. Turn on and slide up Automation Fader on the mixing console.
5. Shortly before your CD track finishes, go to the "File" menu (in the upper left hand corner of the screen) and select "Open" (See Wavestation Picture 2, below)
6. Click on the log you want to open (Monday, Tuesday, etc.) Remember to take midnight into consideration (what day is it really?)
7. About 3 seconds before your song ends, let the automation begin by pressing "Open"
8. Again, check to make sure you have Digital 1, 2, and 3 up and on
9. Write in the Operations Log that you turned on Automation.
10. Continue with the station closing procedures (like locking the door). See the "DJ Checklist" posted up in the booth.



Wavestation Picture 1 - Stopping Automation

# Turning Off Automation

**Stopping the Automation** is a necessary procedure to regain DJ control of the station after Zarvox the automatic automation computer rotation robot has been broadcasting. This task is typically done at the beginning of the day after automation has been running all night. It is also necessary if after entering the broadcast booth for your show you find that Zarvox has subbed for the show before you. If this happens you will need to know how to turn off automation.

1. Queue up a CD so it is ready to play on air
2. Look to see which deck is playing on the screen (1, 2, or 3) (See Wavestation Picture 1 below)
3. Turn off the sliders (pots) not currently playing audio on the mixer board (Automation)
4. Wait for the current item playing on the Automation screen to finish
5. Start playing music from a CD
6. Exit the Simian On Air
7. Start the WaveCart program

# Turning on and off the Transmitter and the Station

As long as Zarvox, the automatic rotation computer robot is working and alive, it's very unlikely that you will ever need to do this. However, if Zarvox breaks or some other unexpected event occurs, you will need to know about how to shutdown the station completely and how to turn it on again the next day.

## Turning on the Transmitter

Occasionally it may happen that the transmitter is off when you begin your show. This is most likely to happen after a long downtime for KUPS, after the power goes out, or at the beginning of the day if the automation is not running. To get things up and running again you will need to turn things back on again.

### **How to turn on the station (if automation is not running)**

- I. Push the green "X-Mitter On" button on the transmitter. The button should now light up green. If it does not, press it again until it does. If it still doesn't call someone on KUPS staff right away.
- II. Write the time down on the operations log adjacent to the Program Element/Task "Transmitter on." If this item doesn't exist, please write it in.
- III. Turn on the turntables, CD players, etc.
- IV. Play the "Sign On" Legal ID and indicate the time played in the operations log.

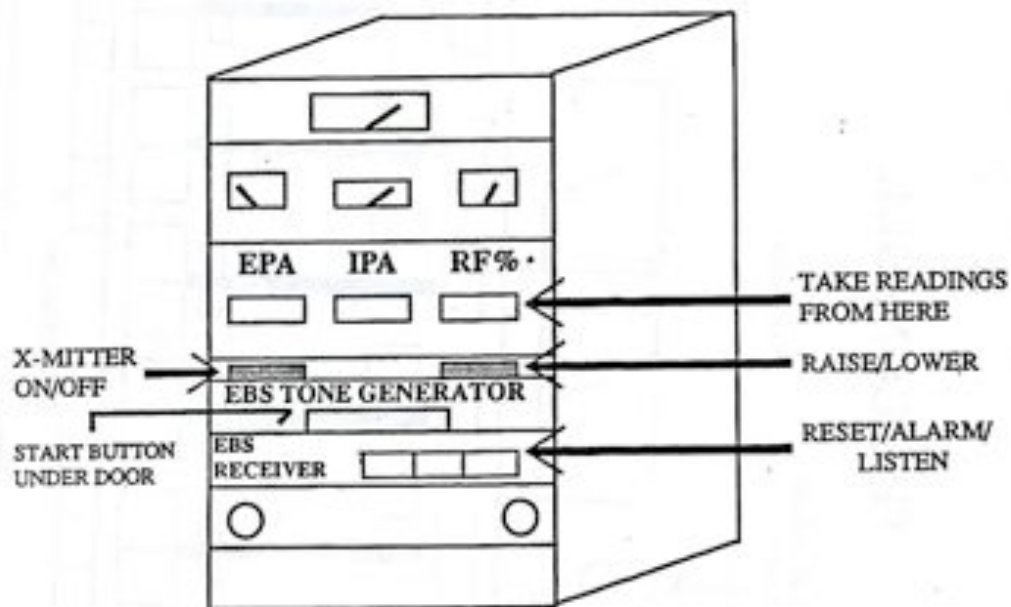
## Turning off the Transmitter

If you are shutting down the station for maintenance or the automation is broken you will need to power down the station and turn off the transmitter at the end of the day.

### **How to shut the station down (if not turning on automation)**

- I. Play the Legal ID titled "KUPS Sign Off" and indicate the time played on the operations log.
- II. Press the red "X-Mitter Off" button. Make sure all the needles on the transmitter stop moving and the readouts return to approximately "0"
- III. Write down the time on the operations log adjacent to the Program Element/Task "Xmitter Off" and sign off on the log. If this item doesn't exist, please write it in.
- IV. Continue with the station closing procedures (like locking the door). See the "DJ Checklist" posted up in the booth.

# THE TRANSMITTER



Although quite similar, this is the old version of the transmitter with EBS. Lately EBS has been replaced by EAS.

*Figure 1 - The Transmitter (old version)*

# Appendix 2 – Glossary of Common KUPS Terms

- **501(c)(3)** – This is a tax code for non-profit organizations. Businesses and organizations that have a 501(c)(3) can be directly promoted on non-profit KUPS because they are exempt from call to action regulations (unlike commercial businesses).
- **Accidental Disclaimer** – An apologetic liner played after mistakenly playing offensive music. Should hopefully help to appease offended listeners.
- **Adam Gehrke** – Former Operations Advisor, General Manager, and Chief of Operations from 1999-2005. Now famous at KUPS for narrating the EAS test.
- **Air Check** – Sometimes called an Air Check Tape, a recording of your show that you can listen to in order to determine ways to improve your on air presence.
- **Alcohol** – Intoxicating beverage that DJs never consume before or during their radio show. Not allowed in KUPS. Similar to Drugs.
- **Alligators** – Amphibious reptiles that are not allowed in KUPS.
- **Analog** – Type of Audio signal with infinitely continuous variations between one point and another causing smoothness but also susceptible to interference. Often considered relative to its opposite – Digital. Sometimes associated with Vacuum Tubes.
- **Announcer, Radio** – Another term for a DJ.
- **ASUPS** – Associated Students of UPS. Oversees KUPS.
- **Audiophile** – Person who is very concerned about having the most perfect music reproduction possible. Often goes to great lengths to ensure that audio equipment is of the utmost highest quality possible. KUPS engineers are often audiophiles (and it's a good thing!)
- **Automation** – Computer program that plays music and announcements when there are no DJs in the booth. Also called Zarvox.
- **Bass** – Low Frequency sound often produced by subwoofers. Often associated in music with thumps, booms, and bass hits. Popular in pretty much all types of music including *Drum and Bass* and *Dubstep*. Also the name of an instrument that creates Bass.
- **Bass Junkie** – Person who is addicted to Bass and will go to great extremes to find the loudest or lowest frequencies of Bass.
- **Beach** – Good place to listen to KUPS while enjoying water and sunshine!
- **Billboarding** – Notifying listeners that you will be playing something. Also called “Pre-announcing.” Is good when billboarding the playing of music, bad when billboarding the reading of announcements.
- **Board, Sound** – The sound board is the device used to mix together the CD players, Zarvox, the mic, and other sound sources to go over the air.
- **Board of Trustees** – Group that runs UPS and owns KUPS.
- **Boombox** – Portable battery powered radio sometimes carried on the shoulders of rappers and other music lovers. Good for bringing your music to any location you can imagine!
- **Bootlegs** – “Illegal” copies of popular music often recorded by individuals instead of record companies. A live recording of a concert is the most common type of bootleg.



**Adam Gehrke**



- **Call to Action** – Giving the price of or directly promoting a for-profit venture
- **Cart** – Short for “cartridge” – once used in radio stations to play Legal IDs, PSAs, DJ Plugs, etc. before computers took over. Looks a lot like an 8-track. See pictures to the right
- **CBI** – College Broadcasters Inc. – An organization that helps and provides support to College Broadcasters like KUPS!
- **CMJ** – College Music Journal. CMJ is the main magazine for charting the top songs in college radio. We report our top rotation songs to them and they print our charts in their magazine.
- **Commercial Radio Station** – For-Profit radio station that plays advertisements and commercials for for-profit businesses.
- **Commercials** – Calls to action that for-profit non-educational radio stations play to make money. We don’t play them on KUPS.
- **Community Standards** – Ideals of the local community which dictate what types of music we can play during the day and at night (during Safe Harbor). Note that Community Standards are more lax during the night than during the day.
- **Compressor** – Machine that tries to automatically turn up the volume of soft songs and turn down the volume of loud songs so that the volume is stable and doesn’t change much.
- **Computer Discrepancy Log** – Notebook that KUPS has to record problems with the songs in the computer including cussing, songs that don’t work, and dead air in songs.
- **Dave Dawg** – Benevolent former KUPS DJ who writes and updates the KUPS Digital Music Logging System that we use to log our music.
- **Dead Air** – A time when nothing but silence is being broadcast over the air. This is uninteresting for the listeners and should be minimized as much as possible. Excessive dead air is also against FCC regulations! (what point is a radio station that broadcasts nothing?)
- **Digital** – Type of music that is computerized (with 1’s and 0’s). Digital music is not subject to interference but has a finite number of positions leading to distortion. Is the opposite of Analog and is often associated with Computers.
- **Digital Music Logging System (DMLS)** – Music logging system used by KUPS so that music directors can log music played on KUPS and chart it with CMJ. Made by Dave Dawg.
- **Discrepancies Page** – Last Page of today’s log where you write discrepancies (like if you play “Fuck”), where you sign if you send or receive an EAS test, and where you staple EAS receipts.
- **Doug Herstad**- Former Operations Advisor, and Chief of Operations from 2005-2011. Now famous at KUPS for writing this book and being a vintage toy collector, awesome dude and DJ Superstar.



**Two pictures of an old KUPS Cart**



**Doug Herstad**

- DJ** – Disc Jockey. Also referred to as “Announcer,” “Radio Broadcaster,” or “On Air Personality.” Plays music and talks over the air.
- **DJ Plug** – Announcement that is played to “plug” another DJ’s radio show. This is like an advertisement for someone else’s show.
  - **DJ Spot** – Announcement that is played specifically for your show. This is like a prerecorded intro for your show. It could say “*You are listening to A Demonstration in High Fidelity here on KUPS The Sound and here is your host, DJ Hifi!*”
  - **DMCA** – Digital Millennium Copyright Act – Rules that Congress made in 1998 and KUPS must follow because we are webcasting.
  - **Drugs** – Get-High substances that KUPS DJs never take before or during radio shows. Not allowed in KUPS. Similar to Alcohol.
  - **EAS** – Emergency Alert System – System at KUPS put in place by the government to alert listeners if there is an alert they need to know of.
  - **EBS** – Emergency Broadcast System – System that used to be used a long time ago by KUPS to broadcast emergency information. Replaced by EAS
  - **Educational Radio Station** – Radio Station that is part of an educational institution (like UPS) and is non-profit. Has a responsibility to further education instead of increasing profits (like a for-profit commercial radio station).
  - **FCC** – Federal Communications Commission. This is a branch of the United States Government. They are in charge of regulating media and so we fall under their jurisdiction. They have guidelines for us to follow.
  - **Feedback** – Squealing sound heard when the microphone “hears” the headphones and creates a feedback loop. This is commonly heard at concerts when the microphones “hear” the speakers. We should avoid this.
  - **Flashing Lights** – Rope lights surrounding the perimeter of the KUPS DJ Booth ceiling that flash to the beat of the music.
  - **For-Profit** – Business, enterprise, or an individual working to make money for themselves. We can not directly support or promote for-profit ventures on KUPS.
  - **Gangsta Rap** – Type of Hip Hop (Rap) that may be offensive to Grandmothers and Babies. Must be played carefully only during Safe Harbor.
  - **Headphones** – Little speakers that DJs wear on their head over their ears when they are talking on the air (and sometimes other times). Useful for hearing what’s going over the air as the listener would hear it.
  - **HiFi** – A console stereo popular in the 1950s – 1970s. HiFi’s are nice pieces of furniture and have great sound. KUPS used to have one in its old KUPS living room.
  - **Hoodlums** – Trouble makers who could come into KUPS if the KUPS DJ leaves the station unlocked and unattended. Would probably steal the radio station if given the chance. Watch out for hoodlums!
  - **Hot Book** – Binder in the booth where all of the cool KUPS information hangs out.
  - **Indecencies** – Offensive material that may not be broadcast during the day but may be broadcast during the Safe Harbor Zone.
  - **Instant Messenger** – Program made by AOL that the listeners use to communicate with the on-air DJ and make requests using the name “kupsdj”.
  - **KUPS** – Awesome educational Radio Station at the University of Puget Sound in Tacoma.
  - **KUPS Movie** – Wonderful and interesting movie made about KUPS!
  - **Libel** – Written or Broadcast defamation of a person.
  - **Legal ID** – “KUPS Tacoma” or “KUPS 90.1 FM Tacoma”. This is FCC language for KUPS, The Sound. It must be played at the top of the hour +/- 2 minutes.
  - **Liner** – Station ID. An announcement that is played to notify the listeners to what station they are listening. Liner also is used to refer to *any* pre-recorded announcement including PSA’s, Campus Announcements, Station IDs, Underwriting, etc.
  - **Matthew Phinney** – Former UPS student, KUPS General Manager, and KUPS hero who probably saved KUPS from certain death in 1993-1994.



- **Microphone or Mic** – Device you can talk into which will convert your sound into electricity and let the listeners hear you.
- **Motorhome** – Vehicle that KUPS used years ago when DJing outdoor events. Also a useful vehicle for remote broadcasting.
- **Music** – Beautiful melodies that KUPS DJs play for the enjoyment of our listeners.
- **MTV** – Famous cable TV station concerned with playing music and the like. A branch of MTV, MTVu honored KUPS with the MTVu Woodie Award!
- **Music Bed** – Usually an instrumental song that DJs talk over when they are talking over the air. Makes DJs sound professional and more interesting, plus usually makes radio more interesting and groovy for the listeners.
- **NAB** – National Association of Broadcasters – A big organization that supports radio stations. Used to have an “NAB Radio Code” of ethics until about 1980.
- **NFCB** – National Federation of Community Broadcasters – Organization that community radio stations can join. Has many helpful resources for community broadcasters. Also publish the “Public Radio Legal Handbook.”
- **Nice** – This is a good way to describe KUPS and KUPS DJs! Always striving to be a better radio station and be nice to listeners, KUPS is Nice!
- **Nick the Engineer** – Skilled radio engineer who has been working with KUPS since the 1970s. Helps during infrastructure changes and when KUPS needs major equipment repairs. Has been described as “Gruff but Lovable.” Normally very busy with other radio stations.
- **Non-Profit** – Organization whose goal is usually to serve humanity somehow (like by teaching, helping, saving, etc.) Non-Profits have a 503(c)(3) tax code issued to them by the government. KUPS can directly promote and support non-profits over the air. (Note: For-Profit businesses that don’t make a profit are not non-profit)
- **NPR** – National Public Radio – Large organization of public radio stations that are run by the US government. Often praised for “politically unbiased intellectual news”.
- **Obscenities** – Words subjects, or ideas that appeal to the prurient interest, depicts or describes sexual conduct in a patently offensive way, and lacks literary, artistic, political, or scientific value. Must never be broadcast day or night. Not protected by the 1<sup>st</sup> amendment rights.
- **On Air Light** – Light the turns on outside of the DJ booth when the DJ is talking over the mic or is “on air”. It’s best not to disturb the DJ when this light is on by waiting patiently outside of the DJ booth until the light is extinguished.
- **Operations Log** – Legal log of station events that we fill out during our shows. Can be monitored by the FCC.
- **Oscilloscope** – Little machine that displays waveforms reflecting the audio signal. Lots of fun to watch!
- **Participating Station** – Status KUPS has according to EAS. This means that KUPS stays on the air during emergencies to disseminate information instead of shutting down. The alternate is “non-participating station”.
- **Pat** – Pat Maddock was the Operations Advisor and Chief of Operations (prior to Adam Gehrke) from 1993-1998. He is famous now for being the voice of “The Sound”.
- **Patently Offensive** – Content which will likely offend the listeners. Usually categorized under indecent.
- **Payola** – Getting money for somehow promoting something on the air without telling the listeners that another entity is “sponsoring” you or the station.
- **Plugola** – Promoting a venture you’re involved in which could lead to you profiting.
- **Pot** – Short for Potentiometer in technical radio. Used as a verb or a noun like “Pot up that Pot” meaning “Turn up that channel”. Another name for a slider or volume knob but more generalized. (Also slang for a drug that KUPS DJs never smoke before or during a radio show.)
- **Profanity** – Words that must never be said over the air. The “7 dirty words” are examples of profanities.



## A Winnebago Motorhome

- **Private Citizen** – A person who lives a private life and should not be brought up on the air under most circumstances.
- **PSA** – Public Service Announcement. PSAs are announcements that are intended to help the public by giving them useful information.
- **Public Figure** – A person who is at least somewhat famous. These people can be talked about on the air within reason.
- **Record** – Round vinyl disc that spins and plays analog music. Different types include 12” LPs, 7” 45’s and 10” 78’s. Sometimes considered “better” than CDs.
- **Record Player** – Machine that plays records to make beautiful music. Also called a Turntable.
- **Rotation** – Variety of awesome new music selected by KUPS Music Directors that most DJs should play on their radio show every hour.
- **Safe Harbor** – A time from 10PM – 6AM during which music can have somewhat patently offensive lyrics. Note that DJs must **not say** patently offensive content during this time.
- **Serato Scratch Live** – Computer program and interface which allows DJs to play computer audio files over the air using control records.
- **Sherrard** – Former KUPS Weekend Director who named our automatic automation computer robot Zarvox in about 2001. See picture of Sherrard drawing and naming Zarvox to the right. Also drew Zarvox picture, below.
- **Slander** – Spoken defamation of a person. Similar to Libel.
- **Slider** – Volume control for each channel on our sound board. Is a knob that slides up and down. Similar to a pot.
- **Skimming** – A way to record your radio show where only the air breaks are recorded. Useful if you want to listen to your on-air presence without musical interludes. The Tascam 133 Tape Recorder in the booth has this feature.
- **Social Responsibility Policy** – Policy that KUPS has implemented to promote good behavior, upstanding ethics, and good morals for the benefit of our listeners and humanity as a whole.
- **Speaker** – Device that produces sound from electrical signals. KUPS uses these to play music so that our ears can hear it. Also called a Loudspeaker.
- **Spectrum Analyzer** – Device that displays the relative volumes of different audio frequencies. Useful for seeing if your song has a lot of low-end bass! Also fun to watch.
- **Sponsorship Identification** – Similar to an underwriting announcement, lets listeners know who may be influencing their programming.
- **Station ID** – Announcement played every 15 minutes to notify the listener what station they are listening to. For example, “The Sound”. Sometimes called a liner.
- **Subwoofer** – Special kind of speaker that produces “deep” bass frequency sound. Often subwoofers are loud. Popular by bass junkies, audiophiles, and the people that drive around town with loud vibrating automobiles.
- **SuperStar DJ!** – A wonderful KUPS DJ who is great and totally awesome!
- **Tabloid Newspaper** – A newspaper that contains untrue material. Filled with “sensational news”. Not a valid source of true news for KUPS news.
- **Tape Recorder** – Machine that records audio onto Cassette Tapes. We have a Tape Recorder in KUPS for DJs who want to make Air Check Tapes or record their show.
- **Tacoma, WA** – The great city where KUPS lives.
- **Technical Terms** – Fancy words that are used by KUPS DJs internally to describe radio operations but are not known to the listeners. These are words that shouldn’t be said over the air because the listeners will be confused because most usually won’t know what these words mean. Examples include *rotation*, *station ID*, *liner*, *cart*, *etc.*
- **Turntable** – Record Player DJs use to “spin records” or play records.



Sherrard, naming Zarvox

- **Underwriter Announcement** – Announcement played usually at the top of the hour informing the listener of that hour's sponsor.
- **Underwriting** – Mentioning a business on the air in exchange for money.
- **University of Puget Sound (UPS)** – Great university in Tacoma that owns and operates KUPS.
- **WaveCart** – Computer Program that plays songs, liners, and other announcements from the computer. Used by DJs during their show.
- **WaveStation** – Computer Program that plays automation when there are no DJs present. Sometimes referred to as Zarvox.
- **Woodie Award** – Award KUPS received in 2009 from MTVu for being the best college radio station in the country!
- **WSAB** – Washington State Association of Broadcasters
- **Zarvox** – Computer in the booth that runs WaveCart and WaveStation. Replaced Carts in 2000. Sometimes Zarvox refers to WaveStation in particular. Original Zarvox picture at right drawn by Sherrard, who named Zarvox.



**First Zarvox Picture**

## Appendix 3 - Plugola and Payola Regulations

Below is the text of the Plugola and Payola regulations as issued by the FCC. First is a part from the Communications Act of 1934, then an excerpt from the Title 47 of the Electronic Code of Federal Regulations which is where most of the radio broadcasting rules are written.

### Communications Act of 1934

#### **SEC. 317. [47 U.S.C. 317] ANNOUNCEMENT WITH RESPECT TO CERTAIN MATTER BROADCAST.**

- (a) (1) All matter broadcast by any radio station for which any money, service or other valuable consideration is directly or indirectly paid, or promised to or charged or accepted by, the station so broadcasting, from any person, shall, at the time the same is so broadcast, be announced as paid for or furnished, as the case may be, by such person: *Provided*, That "service or other valuable consideration" shall not include any service or property furnished without charge or at a nominal charge for use on, or in connection with, a broadcast unless it is so furnished in consideration for an identification in a broadcast of any person, product, service, trademark, or brand name beyond an identification which is reasonably related to the use of such service or property on the broadcast.
- (2) Nothing in this section shall preclude the Commission from requiring that an appropriate announcement shall be made at the time of the broadcast in the case of any political program or any program involving the discussion of any controversial issue for which any films, records, transcriptions, talent, scripts, or other material or service of any kind have been furnished, without charge or at a nominal charge, directly or indirectly, as an inducement to the broadcast of such program.
- (b) In any case where a report has been made to a radio station, as required by section 507 of this Act, of circumstances which would have required an announcement under this section had the consideration been received by such radio station, an appropriate announcement shall be made by such radio station.
- (c) The licensee of each radio station shall exercise reasonable diligence to obtain from its employees, and from other persons with whom it deals directly in connection with any program or program matter for broadcast, information to enable such licensee to make the announcement required by this section.
- (d) The Commission may waive the requirement of an announcement as provided in this section in any case or class of cases with respect to which it determines that the public interest, convenience, or necessity does not require the broadcasting of such announcement.
- (e) The Commission shall prescribe appropriate rules and regulations to carry out the provisions of this section.

## **SEC. 507. [47 U.S.C. 507] DISCLOSURE OF CERTAIN PAYMENTS.**

- (a) Subject to subsection (d), any employee of a radio station who accepts or agrees to accept from any person (other than such station), or any person (other than such station) who pays or agrees to pay such employee, any money, service or other valuable consideration for the broadcast of any matter over such station shall, in advance of such broadcast, disclose the fact of such acceptance or agreement to such station.
- (b) Subject to subsection (d), any person who, in connection with the production or preparation of any program or program matter which is intended for broadcasting over any radio station, accepts or agrees to accept, or pays or agrees to pay, any money, service or other valuable consideration for the inclusion of any matter as a part of such program or program matter, shall, in advance of such broadcast, disclose the fact of such acceptance or payment or agreement to the payee's employer, or to the person for which such program or program matter is being produced, or to the licensee of such station over which such program is broadcast.
- (c) Subject to subsection (d), any person who supplies to any other person any program or program matter which is intended for broadcasting over any radio station shall, in advance of such broadcast, disclose to such other person any information of which he has knowledge, or which has been disclosed to him, as to any money, service or other valuable consideration which any person has paid or accepted, or has agreed to pay or accept, for the inclusion of any matter as a part of such program or program matter.
- (d) The provisions of this section requiring the disclosure of information shall not apply in any case where, because of a waiver made by the Commission under section 317(d), an announcement is not required to be made under section 317.
- (e) The inclusion in the program of the announcement required by section 317 shall constitute the disclosure required by this section.
- (f) The term "service or other valuable consideration" as used in this section shall not include any service or property furnished without charge or at a nominal charge for use on, or in connection with, a broadcast, or for use on a program which is intended for broadcasting over any radio station, unless it is so furnished in consideration for an identification in such broadcast or in such program of any person, product, service, trademark, or brand name beyond an identification which is reasonably related to the use of such service or property in such broadcast or such program.
- (g) Any person who violates any provision of this section shall, for each such violation, be fined not more than \$10,000 or imprisoned not more than one year, or both.

# Title 47 of the Electronic Code of Federal Regulations: “Telecommunications”

## § 73.1212 Sponsorship identification; list retention; related requirements.

- (a) When a broadcast station transmits any matter for which money, service, or other valuable consideration is either directly or indirectly paid or promised to, or charged or accepted by such station, the station, at the time of the broadcast, shall announce:
  - (1) That such matter is sponsored, paid for, or furnished, either in whole or in part, and
  - (2) By whom or on whose behalf such consideration was supplied: *Provided, however,* That “service or other valuable consideration” shall not include any service or property furnished either without or at a nominal charge for use on, or in connection with, a broadcast unless it is so furnished in consideration for an identification of any person, product, service, trademark, or brand name beyond an identification reasonably related to the use of such service or property on the broadcast.
    - (i) For the purposes of this section, the term “sponsored” shall be deemed to have the same meaning as “paid for.”
    - (ii) In the case of any television political advertisement concerning candidates for public office, the sponsor shall be identified with letters equal to or greater than four percent of the vertical picture height that air for not less than four seconds.
- (b) The licensee of each broadcast station shall exercise reasonable diligence to obtain from its employees, and from other persons with whom it deals directly in connection with any matter for broadcast, information to enable such licensee to make the announcement required by this section.
- (c) In any case where a report has been made to a broadcast station as required by section 507 of the Communications Act of 1934, as amended, of circumstances which would have required an announcement under this section had the consideration been received by such broadcast station, an appropriate announcement shall be made by such station.
- (d) In the case of any political broadcast matter or any broadcast matter involving the discussion of a controversial issue of public importance for which any film, record, transcription, talent, script, or other material or service of any kind is furnished, either directly or indirectly, to a station as an inducement for broadcasting such matter, an announcement shall be made both at the beginning and conclusion of such broadcast on which such material or service is used that such film, record, transcription, talent, script, or other material or service has been furnished to such station in connection with the transmission of such broadcast matter: *Provided, however,* That in the case of any broadcast of 5 minutes’ duration or less, only one such announcement need be made either at the beginning or conclusion of the broadcast.
- (e) The announcement required by this section shall, in addition to stating the fact that the broadcast matter was sponsored, paid for or furnished, fully and fairly disclose the true identity of the person or persons, or corporation, committee, association or other unincorporated group, or other entity by whom or on whose behalf such payment is made or promised, or from whom or on whose behalf such services or other valuable consideration is received, or by whom the material or services referred to in paragraph (d) of this section are furnished. Where an agent or other person or entity contracts or otherwise makes arrangements with a station on behalf of another, and such fact is known or by the exercise of reasonable diligence, as specified in paragraph (b) of this section, could be known to the station, the announcement shall disclose the identity of the person or persons or entity on whose behalf such agent is acting instead of the name of such agent. Where the material broadcast is political matter or matter involving the discussion of a controversial issue of public importance and a corporation, committee, association or other unincorporated group, or other entity is paying for or furnishing the broadcast matter, the station shall, in addition to making the announcement required by this section, require that a list of the chief executive officers or members of the executive committee or of the board of directors of the corporation, committee, association or other unincorporated group, or other entity shall be made available for public inspection at the location specified by the licensee under § 73.3526 of this chapter. If the broadcast is originated by a network, the list may, instead, be retained at the headquarters office of the network or at

the location where the originating station maintains its public inspection file under § 73.3526 of this chapter. Such lists shall be kept and made available for a period of two years.

- (f) In the case of broadcast matter advertising commercial products or services, an announcement stating the sponsor's corporate or trade name, or the name of the sponsor's product, when it is clear that the mention of the name of the product constitutes a sponsorship identification, shall be deemed sufficient for the purpose of this section and only one such announcement need be made at any time during the course of the broadcast.
- (g) The announcement otherwise required by section 317 of the Communications Act of 1934, as amended, is waived with respect to the broadcast of "want ad" or classified advertisements sponsored by an individual. The waiver granted in this paragraph shall not extend to a classified advertisement or want ad sponsorship by any form of business enterprise, corporate or otherwise. Whenever sponsorship announcements are omitted pursuant to this paragraph, the licensee shall observe the following conditions:
  - (1) Maintain a list showing the name, address, and (where available) the telephone number of each advertiser;
  - (2) Make this list available to members of the public who have a legitimate interest in obtaining the information contained in the list. Such list must be retained for a period of two years after broadcast.
- (h) Any announcement required by section 317(b) of the Communications Act of 1934, as amended, is waived with respect to feature motion picture film produced initially and primarily for theatre exhibition.

NOTE: The waiver heretofore granted by the Commission in its Report and Order adopted November 16, 1960 (FCC 60-1369; 40 F.C.C. 95), continues to apply to programs filmed or recorded on or before June 20, 1963, when § 73.654, the predecessor television rule, went into effect.

- (i) Commission interpretations in connection with the provisions of the sponsorship identification rules are contained in the Commission's Public Notice, entitled "Applicability of Sponsorship Identification Rules," dated May 6, 1963 (40 F.C.C. 141), as modified by Public Notice, dated April 21, 1975 (FCC 75-418). Further interpretations are printed in full in various volumes of the Federal Communications Commission Reports.

# Appendix 5 – Sample Operations Log

KUPS-FM 1500 N Warner Tacoma, WA 98416-1049	<b>Operations Log</b>	Date: 9-17-2010 Day: Friday	1
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6:00 AM PDT	Operator Name (Print): _____		Sign In	_____	_____
Required Time	Actual Time	Item Description	Operator (Sign)	Time	
0600		Xmitter EPA: _____ IPA: _____ R/O: _____			
0600		Legal ID			
0615		Liner	Sign Out		
0630		PSA - Randomizer			
0645		Liner			
			Operator (Sign)	Time	

7:00 AM PDT	Operator Name (Print): _____		Sign In	_____	_____
Required Time	Actual Time	Item Description	Operator (Sign)	Time	
0700		Xmitter EPA: _____ IPA: _____ R/O: _____			
0700		Legal ID			
0715		Liner	Sign Out		
0730		PSA - Randomizer			
0745		Liner			
			Operator (Sign)	Time	

8:00 AM PDT	Operator Name (Print): _____		Sign In	_____	_____
Required Time	Actual Time	Item Description	Operator (Sign)	Time	
0800		Xmitter EPA: _____ IPA: _____ R/O: _____			
0800		Legal ID			
0815		Liner	Sign Out		
0830		PSA - Randomizer			
0845		Liner			
			Operator (Sign)	Time	



# Appendix 6 - Discrepancies Page Example

KUPS FM  
1500 N. Warner  
Tacoma, WA 98406-1049

## Operations Log

Day: Tuesday  
Date: 2/28/07

### Discrepancies

*Please log Discrepancy, Action to Recover, Name, and Time  
(Anything aired that goes against FCC Regulations and/or Station Rules)*

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### Emergency Alert System (EAS) Tests Received and Transmitted

Required **Weekly** Test Received      Time: \_\_\_\_\_ By: \_\_\_\_\_

Required **Weekly** Test Transmitted      Time: \_\_\_\_\_ By: \_\_\_\_\_

Required **Monthly** Test Received      Time: \_\_\_\_\_ By: \_\_\_\_\_

Required **Monthly** Test Transmitted      Time: \_\_\_\_\_ By: \_\_\_\_\_

*Attach EAS receipts to this log.*

Approved By: \_\_\_\_\_ Date: \_\_\_\_\_

# Appendix 7 - KUPS DJ MENTOR CHECKLIST

## **Prepare for Show:**

Show up early...Read Bulletin Boards...Pull Music...Be friendly to other DJs

## **Transmitter Operation:**

Meter Readings

How to transmitter turn on and off and when, sign on/off liner

## **Music Library:**

Rotation and expectations for what needs to be played

Digitally logging music

Taking out and putting back CDs/Records

Burning/Ripping/Theft!

## **Operations Log:**

Sign Off/On at appropriate times

Discrepancies and how recovered, with time and initials

Must be Complete and Legible

## **Broadcast Equipment Operations:**

Turntables and Mixer (how to cue turntable)

Note that TT1 can be switched to Mic2 and TT2 can be switched to Mixer

CD Players (single/continuous, elapsed/remain)

Computer (and how to remote start songs)

Use Faders rather than just On/Off (optional but useful for some DJs)

Serato, how to use, how to get music onto, how to use mixer to access

Cueing music with cue speaker

Headphones while talking on air (mention Speaker/Headphone Volume Knobs)

VU Level Meters (80% - 100% on Average)

## **Prerecorded Spots:**

Legal IDs, Stations IDs – “Liners,” PSAs

Campus/Community/DJ Plugs/Underwriting/Announcements

Language Disclaimers (Accidental & Safe Harbor) (Write AD in log)

## **Miscellaneous Stuff:**

Hot Book, KUPS Giveaway Bible

Missing a radio show / Finding a Substitute

No food in booth near equipment

No alcohol or drugs in station, DJ must be sober

Visitors

Recording Show at <http://kupsairlogger>

Automation, starting, stopping

**Review:**

- Legal ID
- Call to Action
- Safe Harbor
- 7 Words / Patently Offensive
- Libel / Slander / Invasion of Privacy
- Plugola/Payola
- EAS – 3 types
- Accidental Disclaimer & Discrepancy Page in log
- Computer Discrepancy Log

**Be a Knowledgeable Super-Star DJ:**

- How often to talk on air (every 3 or so songs / every 10 minutes)
- Say “The Sound” when Speaking. Mix it up with “KUPS”
- Plan what to say before saying it on air and plan out details of your show
- Speak Clearly and with enthusiasm
- Tell listeners what you are playing
- Talk about interesting things like song information, upcoming shows, new releases, band info, etc.
- Tighten Segues (minimize Dead Air) Cue to know songs beginnings and endings
- Liners to Music, not liners to voice. Only music to voice.
- Always say good things about the station. Never say anything bad over the air.
- Wear headphones while talking on air.
- Use music Beds, they sound great and reduce noise clutter
- Make a DJ Plug!
- Look at previous Music Logs and try not to repeat songs/bands

**Things to Avoid:**

- No Billboarding (Saying “I’m going to play a PSA...” JUST DO IT!)
- Don’t Use technical terms (Liner, ID, Cart, PSA, Rotation, etc.)
- Don’t say bad things about KUPS, ever.
- Avoid “Uh...Um...” etc.
- Avoid “Popping P” and “Here Comes the DJ Click”
- Avoid sneezing, sniffing, & coughing noises
- Avoid Rattling CDs and shuffling papers

**Miscellaneous:**

- There are always many listeners even if no one is calling don’t beg for people
- Don’t give out staffs’ personal phone numbers over the phone
- When Subbing, try your best to maintain the format of the regular DJ
- How to know when the telephone is ringing

- (253) 879-3267 Request Line / DJ Booth
- (253) 879-3288 Main Office
- (253) 879-3144 Programming / Promotions
- (253) 879-2974 Music Directors

# Appendix 8 – KUPS Equipment

## Serato by Past KUPS Electronic Director Eddie Leventer

Serato is a cool software interface that allows you to play digital music files on your computer by using the turntables. This is cool because not only is it more fun than playing CDs, but also enables you to bring your entire music collection down to the station and play songs off of your computer's hard drive. Aside from being convenient, having your music collection right in front of you while DJing makes it easy to play songs on demand when you get requests.

### Here's how to use it:

1. Firstly, make sure your computer is plugged in—the battery won't last long while running Serato and it would be bad to run out of battery during your show!
2. Make sure you have the Serato Scratch Live program on your computer. If you don't, you can easily download and install it from [www.serato.com/downloads](http://www.serato.com/downloads). Note: Installation is more reliable if you install it when your computers is actually plugged into the station's Serato box.
3. Open up the Serato program on your computer. Drag the Desired music folder(s) from your computer into the column on the left-hand side of the screen. The name of the folder(s) should be pinned in the left-hand column.
4. Press the Analyze Files button above the column with your folder(s) in it. This could take a long time. If you don't have any time, you can proceed without doing this, although doing this will make everything run better.
5. Plug the USB cable located near the mixer into your laptop. Once the cable is plugged in, your screen should show two virtual turntable decks.
6. Before proceeding, go to the Setup tab on the upper righthand side of the screen next to the Master Gain knob and click it. In the Setup file, click the Hardware tab. Sometimes the Audio Input Level is on Phono not Line. Make sure it is on Line because our Turntables are Pre-Amped. Once Line is selected, exit the Setup menu.
7. On the top of the mixer at the back there are two home-made switches that enable toggling between either "Serato " or "Turntable." Make sure these switches are both on "Serato."
8. Find the Serato Control vinyl on the record shelf and take them out of their sleeves. Place one on turntable 1 and one on turntable 2. You can use either side of the control vinyl.
9. Drag the desired song onto the Virtual deck.
10. Place the tonearm and needle onto the beginning of the record as you would a traditional vinyl record. Press the Start button on the lower lefthand side of the desired turntable to start the turntable like usual.
11. Decide which of these 3 vinyl control methods you'd like to use. **Abs**: Needle dropped on record starts mp3 at exact time corresponding to record position. Drop in middle, start mp3 in middle. **Rel**: Needle dropped on record at any spot on always starts mp3 at beginning. **Int**: Needle drop and record not necessary, plays using computer controls.

12. Follow the instructions taped onto the countertop for instructions on how to use the turntables and mixer.
13. Remember to place the needle back at the beginning of the record for each song you play! Also, remember to switch the toggle switches at the top of the mixer back to “Turntable” mode once you are done using Serato so other DJs can play records. Lastly, remember to put the control vinyls back in their record sleeves and back onto the shelf.

## Picture of the Sound Board or “Console”



Figure 2 - The Sound Board or "Console"

# Appendix 9 – For More Information

There are actually quite a few resources for college radio broadcasters out there on the internet! Here is a partial list in alphabetical order:

- ☺ **Broadcast Law Blog**  
<http://www.broadcastlawblog.com/>
- ☺ **College Broadcasters Inc.**  
<http://www.askcbi.org/>
- ☺ **Electronic Code of Federal Regulations (47 is the FCC “Telecommunications” section)**  
<http://www.gpoaccess.gov/ecfr/>
- ☺ **FCC’s FM Radio Broadcast site**  
<http://www.fcc.gov/mb/audio/fm.html>
- ☺ **FCC’s Radio Broadcast Rules**  
<http://www.fcc.gov/mb/audio/bickel/amfmrule.html>
- ☺ **KUPS Web Site**  
<http://kups.net>
- ☺ **National Association of Broadcasters**  
<http://www.nab.org/>
- ☺ **National Federation of Community Broadcasters**  
<http://www.nfcb.org/>
- ☺ **Washington State Association of Broadcasters**  
<http://www.wsab.org/>

