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Foreword

KTRU and the Rule Makers

As you read through the DJ manual you will notice that most of it is dedicated to explaining the rules at KTRU. Some of the rules discussed were made by various directors at KTRU, but most of these rules were formulated from regulations and guidelines that were set forth by the Federal Communications Commission (FCC), the agency that regulates the radio domain.

Rice University holds KTRU's license, which holds us accountable to Rice as well as to the FCC. Rice and KTRU have entered into a lease agreement with Pacifica, which is the licensee of KPFT, which allows KTRU to broadcast on 90.1 HD-2. In order to avoid upsetting Pacifica, the FCC and the University it is important that all DJs and staff learn the rules located in these pages and adjust their actions accordingly. We can be adventurous and progressive while still operating within the confines of the law and the Pacifica agreement.

This is your reference guide to KTRU policy and operation. It has the answers to many of your questions, so it is required that you read it carefully and abide by its contents. The DJ manual will be updated periodically, as required, and all those hired by KTRU are required to be aware of any changes, which will be posted to the KTRU email list and posted to the updated manual at KTRU.org. There is a copy of this manual in the control room for reference during your shifts and on the KTRU web site at www.ktru.org. However, if you cannot find the information you seek in this manual; feel free to contact the Station Manager, another KTRU director, or the General Manager.

KTRU Operating Policy

Section A

KTRU, as a student-run radio station, is accountable to two bodies: the university as holder of the FCC license and the student body. KTRU, with a 50,000 Watt transmitter, serves Rice University and the Houston community as part of the local radio network. By FCC rules, the station must broadcast programming that serves the needs of the community. The city (community) of license is Houston, Texas. This policy acknowledges the Board of Governors' action dated June 12, 1970, delegating to the President the authority to determine station policies and operation. This operating policy will be incorporated into all relevant station policy. Through this operating policy the President delegates his authority as follows.

Section B

KTRU DJs must be responsible for their on air conduct and accountable to student station management in accordance with station policy as stated in the KTRU Constitution. In addition, KTRU DJs are accountable to President of the University for violations of FCC regulations, and to the Assistant Dean for Judicial Affairs for violations of the Rice University Student Code of Conduct.

Section C

KTRU must have a General Manager who is a member of the Rice staff and reports to the Dean of Undergraduate Education. The General Manager is responsible for ensuring compliance with applicable FCC rules and regulations and advising and supervising student station management regarding operations, all within applicable station policies and guidelines. The GM will also serve as a liaison to the administration of Rice University. Should the GM be in disagreement with the Station Manager regarding station compliance with policies and guidelines, the GM may appeal to the Student Association Senate. A final appeal may be made to the President of the University.

Section D

The undergraduate student body of Rice University must elect a Station Manager of KTRU through the SA general elections. The candidates for Station Manager are required to meet qualifications set forth in the SA Bylaws. The remaining internal structure of KTRU shall consist of any office deemed

necessary to the operation of the station as determined by the KTRU Constitution and the student volunteers of the station.

Section E

Operational programming is to be determined by the student station management within the policy guidelines created by the KTRU Friendly Committee (KFC). Additional programming policy is to be determined by the KFC, which consists of the following voting members: the Station Manager; three undergraduate students (appointed by the SA Senate); three faculty members (nominated by the Faculty Committee on Committees and appointed by the President); one alumni required to have previous KTRU DJ experience (nominated by the President of the Alumni Association and appointed by the President of the University); one staff (appointed by the President); and the following non-voting members: the GSA President, the SA President, the General Manager, and the KTRU Faculty Advisor, who will serve as the non-voting chair of the Committee. A maximum of five additional non-voting student advisors may be appointed by the SA Senate. The KFC must approve new programming in the spirit of the FCC non-commercial license and the educational mission of the University, and in accordance with the KTRU mission. The KFC must meet at least once a semester.

Section F

If students and/or faculty/staff have programming ideas or concerns, they may contact a member of the KFC who must bring it to the attention of the KTRU Faculty Advisor (as Chair of the KFC). The FA will place the concern on the agenda for the next meeting. A recommendation must be approved by at least six members in order to be passed by the KFC. If passed, the KFC resolution must be implemented by the Station Manager in a timely manner, as may be determined by the KFC. If a member of the student body or faculty/staff feels that the recommendation by the KFC does not represent student interest or the spirit of the station's non-commercial license and/or the educational mission of the University, they may appeal to the Student Association Senate. If a member of the student body or faculty/staff feels that a member of the KFC is not carrying out their responsibilities, that person may approach the SA Senate to express their concerns.

A Non-Commercial Radio Station

KTRU is the Class C2 non-commercial radio station licensed to William Marsh Rice University in Houston, Texas and an HD-2 service of the Pacifica station, KPFT operated by KTRU through a lease. KTRU is assigned to channel 219C2 at 91.7 MHz. KPFT is the non-commercial is assigned to channel 211C1 at 90.1 MHz in Houston Texas. KTRU also broadcasts on a low power “translator,” located on campus, at 91.5 MHz. The call sign for the translator is K218DA. If you have never listened to a non-commercial radio station, you will find that it is very similar to public television. First of all, there are no commercials *per se* on KTRU. We are not allowed to advertise products or services that are offered by for-profit groups on the air. We can promote events and give away tickets to events only if we speak of them in non-promotional terms and as a part of a normal calendar of events. We are funded mainly within the University and do not need to please large amounts of the public to increase ratings and hence generate more revenues. This is why KTRU is the last bastion of truly alternative, free-format, non-personality radio in the Houston radio spectrum. Hopefully it will continue to be the place to which listeners will tune in order to hear the most interesting music without any of the drivel heard on other stations. Once you get used to listening to KTRU you’ll probably say, “commercial radio sucks,” and never listen to it again.

Our Format

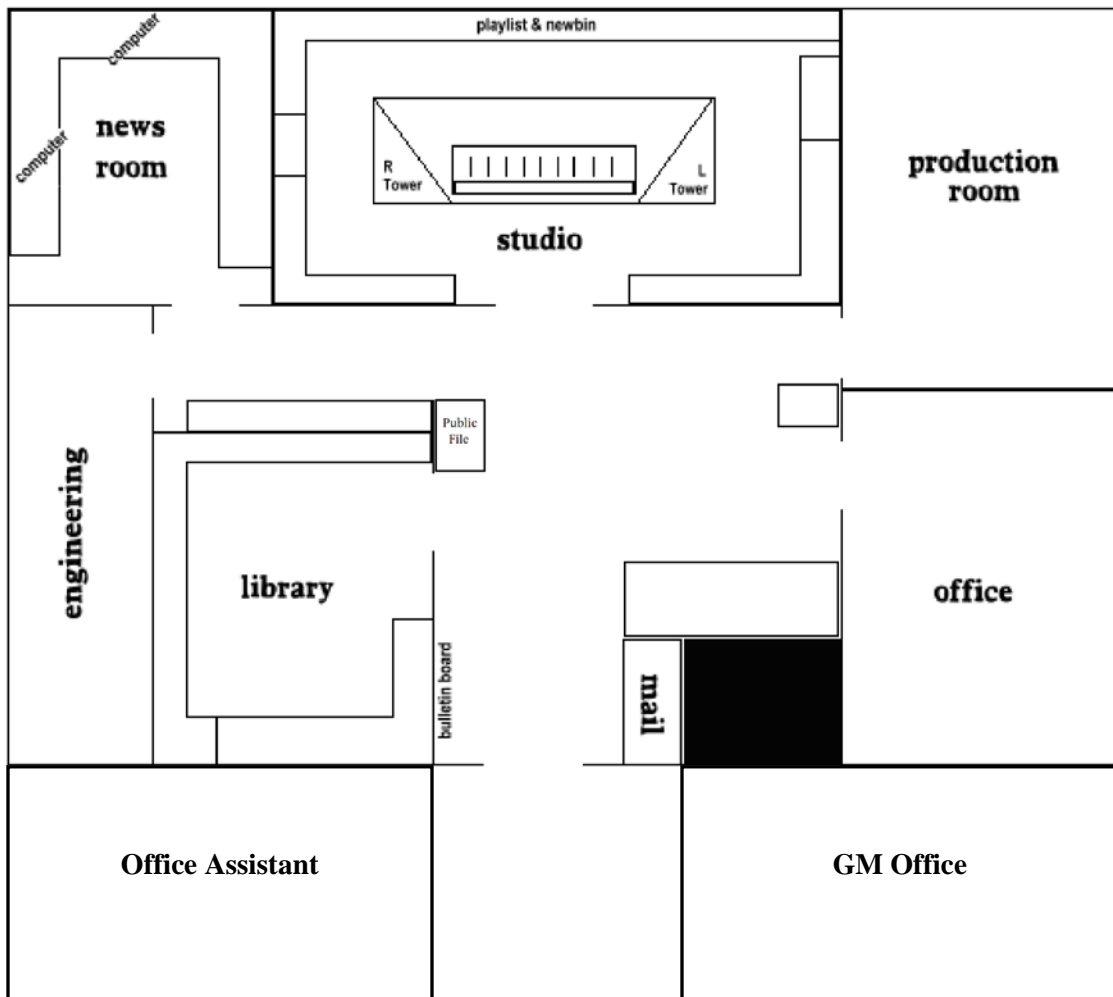
KTRU’s format can be defined as “eclectic.” We play a wide range of music as an alternative to commercial radio with a specific emphasis on local music. By playing a wide variety of underexposed artists we serve as an “educational” station. We educate listeners by playing music that cannot be heard anywhere else in Houston. DJs with open minds soon gain a vast knowledge of musical forms and styles by exploring music they’ve never heard of and dabbling with genres they’re not familiar with. They realize that there are an amazing amount of interesting and entertaining musical forms of which most of the world is ignorant. Good DJs play a variety of musical styles while exploring progressive music that other stations choose to ignore through their own ignorance. There are probably many artists in our collection that you have never heard. The music on playlist usually contains the best new releases available. We also broadcast a number of specialty shows, like Genetic Memory, which play underexposed music of genres other than rock. No other radio station in Houston can come close to playing the variety of music than is heard every day on KTRU. As a rule, KTRU plays the greatest variety of music with the least trash of any station in the Houston vicinity.

How DJ Shifts are Filled

To stay on the air 24 hours a day 365 days a year it is obvious that KTRU needs as many good DJs as it can find. One typically needs to be a Rice student and have some knowledge of a variety of music to get a shift. We actively recruit people only three times a year—at the beginning of each semester (fall, spring and summer). Those selected from the pool of applicants will be trained and usually placed in “graveyard” shifts. Here new DJs will have the opportunity to learn DJ skills and refine their musical tastes before moving to a day shift.

Station Layout

When you visit KTRU’s studios on the second floor of the Ley Student Activity Wing of the Rice Memorial Student Center, you will find the following layout:



Lobby

Upon entering the lobby, the first thing you will notice are the mail boxes to your right. Use these boxes to make contact with the directors and specialty show DJs. **The KTRU Public Inspection File is kept in the file cabinet next to the music library. Anyone may view the Public Inspection File during normal business hours and must be made available to the FCC upon request. The file may not leave the station for any reason. If there are questions about the Public Inspection File or its contents, please refer them to the General Manager, Chief Engineer or Station Manager.**

Control Room

If you walk directly forward, you will enter the control room. This is where all the action takes place. If you walk around behind the control board you will find that there are two racks—one on the right side of the board and one on the left. The right rack contains four CD players, a tape player, and the “FCC/EAS Info” **Red Binder**, which contains important information, like a copy of this manual. The left rack contains the EAS machine, another cork bulletin board, and mixers. The bulletin board on the left rack and the Plexiglas are used only for official messages that all DJs need to know. Check these before the start of every shift to see if there is something you need to know or an EAS test you should do. Also, every time you enter the station it is a good idea to scan the walls and Plexiglas to see if there is something of interest such as a KTRU meeting, a concert, or a party. Posted somewhere in the control board area should be a copy of the current DJ schedule (including contact information), an emergency phone list, and the Concert Calendar. The control room is also the home of the general CDs and vinyl, jazz CDs, world CDs, modern classical CDs, and Aegean stacks.

Music Library

To the left of the lobby is the music library. It is home to the much of the stations vinyl, including reggae stacks, blues stacks, 60s stacks, children’s stacks, Chickenskin stacks, ska stacks, spoken word stacks, hip-hop stacks, world, scordatura, general 7”s, hardcore 7”s, funk stacks, and jazz.

Office

To the right of the lobby is the KTRU office. This is where administrative business occurs.

Production Room

Affectionately referred to as the “prod room,” this is KTRU’s small sound studio. It also houses our computers that generate the KTRU web Internet audio streams. This room is used for bands that perform on-air and provides connections to a mixer in the control room.

News Room

To the left of the control room is the news room and music department. News programming is done here, as well as interviews, and some specialty shows. This is also the room where the Music Department keeps all the new CDs that we receive to be reviewed by DJs. Other fun things like our News computer, Music computer, and remote equipment live in here. This room can also be used as a back-up control room if the situation arises.

Engineering Room

At the end of the long, dark hallway is the engineering room. This is where we hide all our wiring, automation, satellite feed, engineers, and equipment.

Station Rules and Information

Your Shift

The standard DJ shift is two or three hours long, once a week, and at the same time every week.

Always arrive at least 15 minutes before your shift starts. This gives you time to pick out your music, check the bulletin board for postings, check the board for ticket giveaways, and to look over the previous DJ's set list to make sure you do not play the same music they played.

During your shift put your albums away after you play them, rather than saving the chore for afterwards. If you wait until the end of your shift to re-file your records, you will be in the way of the next DJ.

Do not run away after your shift. Plan to stay 15 minutes later. This gives you a chance to double check the operator report and make sure you re-filed all your records.

DJ Duties

While you are doing your shift, you must **always** follow the rules in this manual. Aside from playing music and other programming, the DJ is responsible for keeping the operator report in an accurate and legible fashion, and for maintaining control of the station. **If anyone in the control room does something illegal over the air** (see [Programming Restrictions](#)), **the DJ signed on the operator report is legally responsible. Never let a guest speak over the mic or touch the equipment.** (See [Visitors Policy on page 15](#)). Never leave the station when you are signed on the log (unless it is to let the next DJ in the station after hours or to go to the restroom down the hall). Every DJ is responsible for his actions and the actions of his guests in the Student Center. DJs will be charged for all damages.

Absences

Once you are on the schedule, you must show up to your shift without fail. Here is an important KTRU equation. Memorize it!

miss 2 shifts = we fire your ass

If you know you will be gone during your shift, make sure you start looking for a sub at least one week in advance. Here are the steps to finding a sub:

1. If you have one, contact your shift partner.
2. Call people on the sub list. They want to sub for you.
3. Post a notice on the KTRU e-mail list.
4. Start calling DJs listed in the Directory located in the “DJ Files” portion of the KTRU website.

Once you try all these avenues, you will be guaranteed to have a sub. If your shift is unfilled, we will assume you skipped town and will mark you down as absent (see important KTRU equation above).

The Next DJ Doesn't Show Up

If the next DJ does not arrive at the station 15 minutes prior to the start of his shift, call him on his cell phone to make sure that he is coming. Do not assume that he is just running late! An early call may prevent you from doing someone else's shift. If you cannot determine whether the DJ is en route to the station, you need to first call the DJ Directors, then Station Manager. In conjunction with these people, you will call people on the sub list to find someone to do the next shift. Make sure you have called all the staff members to see if any of them can do the shift. If all resources are exhausted and you cannot find a sub (or the scheduled DJ still hasn't arrived) you may ask permission from a Director to turn on Robo. **Don't forget to tell the komputer that Robo is on-air by following the instructions taped to the monitor.** If, for some reason, Robo is not working, call the General Manager. If all else fails, you may use WRN.

KTRU Access

The door to KTRU is locked all the time. You do not need a key to gain entry. KTRU has a door code lock on the doorknob. All you need to do is remember the code. KTRU periodically changes the code so disgruntled fired DJs cannot trash the station. Once the KTRU door code is passed on to you, **you must never reveal the door code to anyone!** Even if you think someone is a DJ, do not tell him. Maybe that person is the reason we changed the door code!

The Student Center will be locked after business hours, some weekends, and on holidays. Access can be gained through the blue door on the East side of the Ley Student Center on the Student Activities Wing. The door has a card reader with Rice student DJ ID numbers entered in it. Simply swipe your student ID card to open the door. If you are not a Rice student, you must use the telephone next to the card reader to call the DJ in the station to let you in (dial ext. KTRU or 4088). If there is no one in the station, call the Campus Police at ext. 6000 (713.348.6000). They have your name on a list and will let you into the building. Never prop open the door. It will trigger an alarm, and you will lose building access. If you leave when then building is closed, you must leave through the same blue door with the card reader that you entered. Leaving through any other door may trigger an alarm.

Alcohol, Munchies, and Smoking

Here is the low-down on some favorite late-night activities. DJs that violate these rules are subject to being fired and banned from the station.

Alcohol and Other Mind Altering Substances

You are legally required to remain sober while operating the station. Student Center policy prohibits bringing alcohol into the Student Center. Never consume any alcohol or other mind altering substances prior or during your shift in order to be sure that you are free from their effects while doing your shift.

Food and Drink

You may eat and drink in the station lobby, but you must clean up after yourself. **Do not bring food or drink in the control room or news room.** Our equipment is too expensive for your messy eating habits.

Smoking

Smoking of any substance is forbidden inside the Student Center. Our SoundSoak™ wall coverings absorb odor easily and the station will smell bad.

Microphone Style

The DJ should maintain a low profile while on the mic to keep us from sounding like those “on-air personality” stations. You do not have to use your name on the air, but **do not** make up a catchy name, like DJ Cool, Magic Mike, or Pretty Pretty Princess Allison. KTRU is a college radio station made up of people who do not have aspirations of “top 40” radio careers.

DJs should feel free to announce items of interest over the air. If a CD has particularly interesting liner notes, read them. If you know what a certain KTRU artist has been up to lately, let our listeners know. Read the Concert Calendar. Each time you go on mic, you can do things such as a station ID, recap the music played in the last set, read a PSA or Promo, give the time, ask for requests, etc. Keep the bullshit to a minimum. KTRU is a music station, not a talk station. What you say on the mic should be directly related to the music. While you may think that you are capable of saying clever things on air, almost everyone listening will think you are full of yourself and foolish if you try. Rambling loses listeners fast. Editorials and diatribes, especially regarding controversial issues such as politics and religion, have no place in a general shift. The DJ Directors and the station management are the final authorities regarding permissibility of shift content.

Do not make personal announcements, dedicate songs, or give “shout-outs” to anyone. **Using KTRU for personal communications is a violation of federal law.** Watch your levels while you are on-mic. Your voice should be as loud as most songs and you may need to raise the levels. You can check your levels before going on air by using an auxiliary bus. If you need to check your “presence” you can always use the KTRU archive. Never curse on-mic; never make drug references; never state a biased opinion; do not make personal attacks; do not air dirty laundry; do not express provoking language. (See Programming Restrictions starting on [page 29](#).)

KTRU Telephone

KTRU has several phone numbers that you should know. Here they are:

713.348.KTRU (5878) DJ request line. Give this number out over the air. Calls to this number will activate the flasher on the right.

713.348.4088 Secret KTRU DJ line. **Always answer.** It is another DJ calling you. Calls to this number will activate the flasher on the left.

713.348.4098 KTRU business line. Voicemail will answer this line.

The telephone does not ring in the control room. When someone calls on ext. KTRU (ext. 5878), the telephone strobe light will flash on the right rack. If it “rings” while you are on mic, just ignore it until you finish the mic break. Do not comment about the call while you are on the air. The Secret DJ line has a strobe on the left rack. Always answer this line, but if you are mic, you may wait to finish your break.

KTRU Addresses

KTRU is on the internet. Our address is <http://www.ktru.org>.

We also have a postal mailing address. Our address is:

KTRU MS-506

Rice University

P.O. Box 1892

Houston, TX 77251-1892

Crazy Callers and Listener Complaints

If someone calls you with obscene or threatening messages, write the details in the Harassing Phone Call Log. This is located in the window by the new bin CDs. If you feel that immediate action should be taken, call the Campus Police at ext. 6000. If a caller has a complaint and wants to talk to someone “in charge,” take his name and telephone number and put the message in the Station Manager’s mailbox. You can also tell the caller to call back on the business line during a staff member’s office hours. Do not ever yell at a caller on the telephone. Just remain calm and you will be vindicated.

Business Calls

Sometimes people will call the studio looking for the music department or someone else “in charge.” These people should be referred to the contact page of ktru.org or to ktru@ktru.org. If the call seems to be reasonable and urgent, you may provide them with the number of the office assistant (x3367) or General Manager (x2935). NEVER provide non-DJs with anyone’s personal phone number.

Promotions

Non-commercial radio stations are naturally restricted by the FCC from certain promotional and commercial activities. Make sure you know the difference between how we can promote non-profit and for-profit activities.

Non-Profit

If we are promoting a show for a non-profit organization, we are allowed to promote it openly. When we read the Concert Calendar we can advertise ticket price and encourage attendance, as long as KTRU or the DJ gets nothing in return for on-air announcements.

For-Profit

If a show is for-profit, we may only describe it in “value-neutral” terms. We are allowed to describe the bands and where they are playing; however, **we may not mention ticket prices (even if it is free), praise the band, or encourage attendance in any way.** Non-commercial radio stations are not allowed to receive any compensation in return for the promotion of a for-profit organization’s event. This means the station or DJ cannot accept money, tickets, CDs, etc. in return for promoting an event by a capitalistic organization. If a promoter gives the station free passes, it can never be under an agreement to air promotional messages. **Any DJ who uses his position in the station or station equipment/facilities for his own profit will be immediately fired and prosecuted.** This includes stealing anything from the station and accepting money or other items of value to play certain records. In order to affirmatively state your understanding of the rules in this regard, you will be required to sign and return to the General Manager the “Payola/Plugola Affidavit”.

Visitors

KTRU has a no visitor policy. This is to prevent theft. The only people allowed in the station are KTRU DJs and approved subs from the sub list. **If you want to bring a visitor to KTRU you must get permission from the Station Manager via email at least a week in advance.** The Station Manager will approve your visitor in the Visitor Log in the station. **Having a visitor in the station without proper documentation in the Visitor Log will result in immediate termination.** First semester DJs are not allowed to have guests in the station during their shifts. If a first semester DJ would like to bring a guest to the station (for a tour, etc.) it must be during normal business hours.

Emergency Shutdown

If there is a fire, call the Campus Police (ext. 6000). Set off the fire alarm located on the wall past the elevator. We have a fire extinguisher in the station, but if the fire is out of control, do not try to use it. Before you leave, you must do an emergency sign-off. Go on the mic and say, “K-T-R-U Houston and KPFT-HD-2, Houston.” Put on Robo. Run away.

Theft

Why You Will Not Steal Music from KTRU

1. Everyone at KTRU and our listeners will suffer from one person's greed.
2. You are hurting the artist whose albums you steal. We do not have the money to replace stolen CDs. By taking away their broadcast voice, you are hurting the sales of artists who are struggling to get by.
3. We know who you are.
4. You will be fired and banned from the station.
5. You will be prosecuted. (Rice students will likely be expelled. Non-Rice DJs will be prosecuted on criminal charges).
6. You cannot sell our music anywhere in Houston. Stores like Soundwaves, Sound Exchange, Half Price Books, etc. know to look for KTRU music and will report you.

How Can I Prevent Theft at KTRU?

1. If you have a guest, make sure they do not steal anything. You will be held responsible.
2. If you do not recognize someone in the station, do not hesitate to ask for some identification. Check to see if he is on the schedule or on the sub list. If not, call Campus Police (ext. 6000) to escort the intruder from the station.
3. If you notice someone acting suspiciously, let a staff person know. It can be anonymously, but all information you give will be confidential. If you conceal information, you will also be fired from the station.
4. If you notice music missing, write it on the Missing Music list. Pinpointing the time when music disappears makes it easy to catch the culprit.

Borrowing from KTRU

Never borrow equipment or music from KTRU. The only time you can remove music from the station is to review it for the Music Department. **Any other removal of music or equipment from the station will be considered as a theft and you will regret it.**

Dubbing KTRU Music

KTRU's equipment that is available for dubbing music is intended for station use only. Personal use of this equipment to copy music in most instances would be in violation of applicable copyright laws and regulations, which can result in sizeable fines. KTRU will not cover for you!

Music

“the KTRU Manifesto”

The mission of KTRU as a student organization is:

- to educate and engage the listener with a progressive and eclectic collection of underrepresented artists and genres to which the Houston community is underexposed
- to focus programming on a creative and eclectic set format in the spirit of the station’s non-commercial, educational license
- to support and promote local music and genres unique to our area
- to maintain a university presence by actively contributing to student life
- to maintain a specific focus on bringing artists and live music to Rice University
- to provide a voice for Rice in the Houston community
- to provide a means for the Rice community and the greater Houston community to interact through a common interest
- to focus non-musical programming on content with clear merit and of practical value to a significant segment of the communities we serve
- to nurture a vibrant, diverse community of DJs who learn from and interact with each other
- and to foster an opportunity for students to manage not only a student organization, but also one that is a media outlet accountable to the FCC.

Playlist

The playlist consists of new and unique music. It is a collection of new music that the DJs who reviewed it and/or the Music Department deemed worthy of airplay. KTRU’s playlist collects and emphasizes for airplay artists and music that are interesting, innovative, or just plain odd. Why the emphasis? Most, if not all, of the music represented in playlist is not the most prominent music around. Playlist is a way to bring the DJ’s attention to new music we receive at the station. Often you will notice a lot of genre jumbling in the playlist—an indie rock album next to a Chickenskin album next to a Danish folk music album. We encourage you to play playlist tracks from a variety of genres.

The playlist consists of approximately 120 CDs, LPs, 7”s, etc. Each disc or record is labeled with a strip of red tape on its spine. The playlist is found in the window shelves opposite the control board. The 45s and 7”s are in a cardboard box on the lower shelf, and the CDs are stored in racks on the upper shelf. All playlist CDs are numbered. If you notice playlist missing at the beginning of your shift, make a note of which CDs are missing and put it in the Music Directors’ mailbox.

New Bin

To the right of the playlist CDs are the new bin CDs. They are labeled with white tape. These CDs are a collection of re-releases, items new to KTRU but too old for playlist, more popular items, and other sundry things that did not make playlist.

Guilty Pleasures

Guilty pleasure tracks include music that maybe more popular, but still underexposed on the radio in Houston. To reflect this we choose to program, but less often than the music on playlist. Playing guilty pleasure tracks is optional, but DJs are limited to one guilty pleasure track per hour.

Upcoming Shows Box

This box is located below the Jazz Playlist. This box is filled with music from bands that will play Houston sometime soon and are on the Concert Calendar. Feel free to play music from this box, but do not promote attendance for these shows if they are for-profit!

What to Play During Your Shift

You can play pretty much what you want, but we have three important shift quotas. Memorize these formulas for your shift:

4 playlist tracks per hour + 1 playlist track (each shift)

2 alternate tracks per hour

1 local music track per hour

No more than 1 guilty pleasures track per hour

1. Following the formula, you play 9 playlist tracks for a two-hour shift and 13 playlist tracks for a three-hour shift. If you have a weird length shift because of a sports broadcast, or something, just follow the formula. Never play all your playlist tracks in one chunk. Spread them out through your shift.
2. Alternate tracks include the world, modern classical, jazz, blues, Genetic Memory, Navrang (Indian), Aegean, reggae, spoken word, and Chickenskin stacks. Alternate tracks do NOT include hip-hop, hardcore, children's, ska, or 60s. We need to educate our listeners and you about different musical styles. You must play at least two an hour. That is at least 4 for a two-hour shift and at least 6 for a three-hour shift. Never play all your alternate tracks in one chunk. Spread them out through your shift.
3. **Play different playlist, alternate tracks, new bin tracks, general stack tracks and artists every week.** The DJ has the freedom to pick what bands/tracks to play, but there is also the attached responsibility to explore through the voluminous and constantly expanding stacks to find and play something new and interesting. Do it.
4. Local Music is filed in the General stacks, but has a portion of the KTRU sticker as its identifier. KTRU has a liberal definition of local, basically meaning Texas independent music that is not available on Houston radio, so there is a lot to pick from.
5. **Play different artists and tracks from the previous DJ.** Commercial radio sucks because they play the same band or song several times a day (or even hour!). Before you start your shift, go through the previous DJ's set list and do not play what he played. Every DJ should stack up his playlist and new bin tracks on the window shelf so the next DJ will know not to play them. After your shift, re-file the playlist albums from the previous DJ so the DJ following your shift will have a chance at them.

6. **Play different artists and tracks from other DJs.** Be familiar with what is being overplayed at ktru by paying attention to playlist tallies, music department emails, and reviewing other DJs' set lists. **It is embarrassing to the station when a song is heard repeatedly by a given listener.** We have enough music that there is no need for such embarrassment to occur. Playing an eclectic and underexposed selection of music, exploring the stacks, and using discretion with "KTRU favorites" will help you achieve this objective.
7. **Play excerpts as needed.** Don't avoid a song because it is 50 or more minutes long. You have the option to cue and preview the track, and find a chunk (perhaps 8-20 minutes) that will fit your set. You are however encouraged to play full artistic works when possible.

Shift Format

The basic shift consists of sets of music ranging from ten minutes to an hour. This means the DJ should go on the mic three or four times per hour or about every fifteen to twenty minutes. While it is annoying to hear the DJ's voice every other song, it is also just as annoying to hear ten songs without a break. Many people do not know the songs you are playing and want information about the artist, album, and track. It is a good idea to go on the mic and tell the listeners what you have been playing every 3 to 5 songs. Mark on your set list when time you go on the mic so you know where the start of your set is. (See Microphone Style on [page 14](#) for what to say on the air.)

Sound recording performance complement. Due to statutes concerning webcasting, KTRU may not play in any three-hour period...

- more than three songs from a particular album, including no more than two consecutively, or
- four songs by a particular artist or from a boxed set, including no more than three consecutively.

Set List

Your set list is a record of all the artists and tracks you played during your shift. The set list is important because you need to reference it when you go on-air, the Music Department uses it to count your playlist to tally the Top 35 albums for the week and to make sure you are playing the required number of alternate tracks. Setlists are entered into the computer at the console. Specific instructions are posted. Setlists can be viewed online from the KTRU webpage.

If you put on Robo at the end of your shift, you **MUST** tell the computer! Follow the instructions taped to the monitor.

If the computer breaks, then you must make a written setlist. Write legibly! If the Music Department cannot read your set list every week they will assume you are not playing what you are supposed to and you will get in big trouble! The top of your set list should have your name, date, and time of your shift. The left margin of the set list is reserved for the circled letter that signifies what type of song you played. (R) represents request, (P) represents playlist, (A) represents alternate track, and (N) represents new bin. The second column contains the artist name, or various artist album title. The third column contains the song name. (In the case of a various artist album, put the artist and song name in this column). Place all written set lists in the music department mailbox.

Sample Written Set List

| Joe DJ | Sunday, May 21, 2008 | 5-7pm |
|--------|---------------------------------|------------------------------------|
| (A) | Badakhstan Ensemble | Lolazorume |
| | Deathprod | Orgone Donor |
| (P) | The Bevis Frond | He Had You |
| (R) | Mick Stevens | Beech Tree |
| | Phyllis Dillon | Perfidia |
| (P) | Yukie Kubo | Shin Shin Tanjoubushi |
| | Half Japanese | Don't Go To Bed |
| (P) | Exepther | Sunrise |
| (A) | Sun Ra | I'll Get By |
| | Cursillistas | Caves Carved in Golden Light |
| (N) | PG Six | The Well of Memory Pt. 1 |
| | v/a: Jabberjaw | Teenage Fanclub- "Total Weirdness" |
| (P) | v/a: Surf Monsters | the Dynotones- "Devil's Martini" |
| | Richard Youngs | Untitled |
| (A) | King Benny Nawahi | Four Hawaiian Guitars |
| (P) | Miss Murgatroid and Petra Haden | King of Swords |
| | Bongwater | Dazed and Chinese |
| (P) | Foot Vilage | Iran |
| | Deerhoof | Our Angel's Ululu |
| (P) | Linnell, John | Iowa |
| | Simply Saucer | Mole Machine |
| (P) | DNA | You and You |
| (A) | Arnold Dreyblatt | Side Band |
| | Monotract | There are Hard Days |
| (P) | Agitation Free | Sahara City |

What NOT to Play, Ever

Music from Home

Never bring music from home to KTRU to play on the air. This is a fireable offense. There are two exceptions to this rule:

1. Specialty show DJs are allowed to bring in outside music for their specialty shows.
2. DJs can get **prior** permission from a Music Director to bring **a** record from home.

If you want to bring music from home to play on your show, you must get permission from a Music Director. No exceptions. The Music Directors must ensure that your music is KTRU quality, not a bootleg, and that it does not contain objectionable content. Music from home is only approved on an album-by-album basis. Just because the Music Director approves one CD you bring to the station does not give you license to bring outside music to the station whenever you want. If you feel that KTRU should add a certain album to the stacks, let the Music Department know.

Bootlegs

Bootleg materials are recordings of artist performances, like a concert, illegal download or a home-taped copy of an album. Even though bootlegging is illegal, it is still a common practice and bootleg material is often found in used record stores and on the Internet. Non-commercial and commercial radio stations are prohibited from broadcasting bootleg material. Any DJ who plays bootleg material will be fired and banned from KTRU. If legal action is taken against KTRU for broadcasting unauthorized material, the DJ involved will fry for it.

Indecent and Obscene Material

Never play tracks marked "NO". These tracks are too obscene, indecent or profane for airplay. Tracks marked "After 10" should only be played between the hours of 10pm and 6am. (For an in-depth explanation of indecent, profane and obscene material, see Programming Restrictions on page xx.) If you are not sure about a track, remember you may preview it before you play it (see previewing). If you play a track with objectionable content when you should not have, prevent it from going on air by using the delay (see delay use) and start another song. Do not make comments about the mistake. Log the problem on the operator report (see page xx) and mark the track "NO" or "After 10", and return the album to the music department for further review.

Unprocessed Music

Never play music that has not been first processed through the Music Department. In the music library and music department office there are many CDs and records waiting to be reviewed by you. Do not play this music on-air until it has been reviewed and approved by the Music Department. Also, never open the Music Department mail or play anything from their mail bins.

Swill

Never play swill. Swill is music that is very bad and not KTRU-quality. Do not take swill out of the music library to play on-air. It is never funny to play Vanilla Ice on KTRU, so don't do it. Never take swill out of the station, unless it is from the box of swill *outside* of the station.

Your Own Specialty or Theme Show

Though each DJ is free to choose which music he plays during his shift (within the boundaries of the playlist and alternate track requirements), do not make your own specialty show or theme show. Keep it eclectic. Do not play a long set of one artist's music. Do not play the same artist at the same time every week. Do not announce your show as if it was special, i.e. "It's five o' clock and time for the Allison show!" Do not make your show the second Hip Hop show or blues show of the week. We do not need specialty show copies. Do not play cover shows. Lots and lots of people have already thought of it, brainiac.

Non-KTRU Quality Music

Do not assume a track is OK for airplay just because it is in the stacks. Do not play music conflicting with our mission statement. For example, we have albums where the "A-side" was a hit and should never be played, whereas the "B-side" is OK to play. Some artists were unexposed when initially released but today no longer need KTRU's support. If you have doubts about a song or artist's appropriateness, don't play it. To this end, first semester DJs may not play music from the 60s stacks.

Request Policy

Listeners will call you on the request line (713.348.KTRU) to ask questions about what you played, complement you, complain at you, find out where to purchase an album, and to request songs. You can recommend Sound Exchange on Richmond as a place to find most of our material. You are not required to play every request, but if you never play requests you may miss out on some really cool music. Requests are one of our best public relations ploys and a good way to expand musical knowledge. When you go on the mic between songs, give out the request line phone number (713)348-KTRU (5878) for our listeners.

When people call with requests, never promise that you will play their request. You may find that we do not even have it in the station. Listeners get very angry if you say you will play a song, then don't. Respond to a request with a non-committal phrase like, "I'll try to find it" or, "I'll see if there is time to fit it in." If you can't find a request, there is no need to announce that fact on the air.

There are some people, usually band members or friends of the band, who call in to request the same song over and over. KTRU keeps a request log in order to track these activities and to avoid being manipulated by these folks. Some people also call in to request songs that are not KTRU-quality or are overplayed. "It was a request" is not an excuse to play such music.

KTRU's Music Collection

Our music collection is our most valuable resource. We have many sound recordings that encompass many musical styles. Much of our music cannot be replaced, and those that could be replaced would cost mucho dinero. Treat KTRU's music very kindly, better than you treat your own. (See Why You Will Not Steal Music from KTRU [on page 15](#)) If you feel a record or CD is in need of replacement, contact the Music Department.

Filing Music

KTRU has a music filing system so that we all know where to find music. The basis of our system relies on an ancient code of letters. Memorize it.

Aa-Bb-Cc-Dd-Ee-Ff-Gg-Hh-Ii-Jj-Kk-Ll-Mm-Nn-Oo-Pp-Qq-Rr-Ss-Tt-Uu-Vv-Ww-Xx-Yy-Zz

Artists or bands whose names start with "A" or "The" are filed under the first letter of the second word. For example, The Pixies are filed under "pixies." Artists or albums with numbers for titles are filed as if their names were spelled out in words. For example, 30-Foot Fall would be filed under "thirty foot fall." Artists with abbreviated names are listed under their abbreviated spelling. For example, U.K. Subs are filed under "uk subs," not United Kingdom. Mc, Mac, Van, Von names are listed alphabetically. For example, Van der Graff Generator is filed under "van der graff generator." File people's names last name first, then first name. Make sure you look to see whether it is an artist name or a band name! For example, Petra Haden (a name) is filed under "haden, petra," while Miranda July (not a name) is filed under "miranda july." All the various artist CDs are in a separate section in the hallway. Various artist records are filed alphabetically by title under "v" for "various artist."

Always re-file your music! The DJ after you is not your maid. If you do not re-file your music, you will hear from an angry Music Librarian. When you re-file playlist, make sure that you put the CD back in its correctly numbered slot. If you notice holes in the playlist, write down what number CD is gone and when you found it missing. Put this note in the Music Directors' mailbox so they can figure out where it went.

A Word About Tape

KTRU organizes much of its music by putting different colored tape on the spines of CDs and records. This is how we separate different genres and specialty show music.

| Music Genre | Tape Color |
|-------------|----------------|
| Aegean | Orange |
| Blues | Blue |
| Chickenskin | Green |
| Children' s | Baby blue |
| Genetic Mem | Duct tape |
| Jazz | Orange sparkle |
| Local | Ktru sticker |
| Navrang | Yellow |
| New bin | White |
| Playlist | Red |
| Reggae | Brown |
| Scordatura | Black |
| Spoken word | Tan masking |
| V/A | Pink |
| World | Purple sparkle |

Vinyl and the Vinyl washer

It doesn't matter how good any of KTRU's equipment is if the vinyl is in poor shape. Safeguarding the condition of the collection is of utmost importance. Follow these rules concerning the handling of records:

1. Handle records only by their edges. Fingerprints contain grease and dirt that, if allowed to build up, cannot be cleaned from the vinyl.
2. Clean every disk you play thoroughly with the Vinyl Washer
3. Re-sleeve the record carefully in the jacket; never force a record. Every disk jacket should have a liner sleeve inside. If a record jacket has no sleeve inside, notify the Music Librarian and it will be replaced.
4. Try not to be a fumblebunny. Do not drop records on the floor.

Every time you play a record, you must clean it with the Vinyl Washer. This prevents KTRU from having to throw away records because they are too dirty to play. The Vinyl Washer is a very quick and simple way to clean fingerprints and dust from the grooves of each record before it is played. If this is not done to every record every time it is played, residue builds up in the grooves, making the record sound bad. The Vinyl Washer is a wooden "brush" with a brown cleaning surface, which acts like a lint brush. Place **a few drops** of cleaning solution along one edge of the brush and hold it gently on the album's surface as it runs on the turntable. Make note of the direction that the arrow indicates the brush should be wiped across the surface. Then turn the brush so that the dry side will be touching the surface and dry off the album in the same way.

Compact Discs (CDs)

Many of the tracks you will play during your shift will come from CDs. KTRU cannot afford to constantly replace damaged CDs, so take good care of them. Do not scratch them. If you find a track that is scratched, make note of it on the CD review. Always handle CD's by the edges. If you must place the CD on a surface, make sure the side with no writing faces up. If the CD case is broken, you can replace it yourself. We have extra cases in the music department.

Reviewing Music

Record companies and musicians send us an innumerable amount of CDs and records weekly. The Music Department has sovereignty over this music, but they cannot review every CD by themselves. The Music Department has a nifty system by which the average DJ can review music and then recommend whether it be put on playlist, new bin, or swilled. You can either type or write your own review, or use forms found on the web site. **All DJs must review at least two CDs/Vinyl LPs or seven 7”s per month during the six full months of Rice’s academic calendar (September, October, November, February, March, April).** Any DJ who does not complete this requirement will be given low shift preference (even behind new DJs) the following semester. First semester DJs are not required to review any albums, but are strongly encouraged to review. New DJs who do reviews will receive a higher shift preference the following semester.

Checking Out Music

All the to-be-reviewed music is located in the music department office/news room. The Music Department has already logged this music into the computer, but it has not been reviewed yet. You may look through any of the music to see if there is something you would like to review. The Music Directors have a cardboard box of Music Department Picks. This is music that the Music Directors feel is promising and DJs should review it right away.

Once you have selected an album, you need to check it out on the music library computer. **Never take to-be-reviewed music out of the music library without logging it out on the computer. This counts as theft and you will be fired!**

How to Review Music

1. Listen to the album a few times before you write the review.
2. **Listen carefully for objectionable lyrics and PROMINENTLY mark “After 10pm” and “NO” tracks.** (See Programming Restrictions page starting on [page 29](#).)
3. Rate each track on the following scale:

| Swill | Not good | Whatever | Average | Good | Excellent | Fabulous |
|-------|----------|----------|---------|------|-----------|----------|
| — | √- | √ | √+ | √√- | √√ | √√+ |

4. Write the review (like the sample review on the next page) on a separate piece of paper. Do not leave out any valuable information. Time each track and describe it. Write an overall description of the music or the band at the bottom of the review and include your recommendation for playlist, new bin, or swill. Please use the rating system, don’t just say “all tracks are good.”
5. Do not be afraid to swill music. Much of the music we receive is not KTRU-quality.
6. Do not label the record with “KTRU” or write anything on the record or liner notes.

- Return within two weeks of check out to the trays located to the left of the checkout computer.
Make sure you log it “in” on the music library computer.

Sample Review

Artist: Various

Released: January 2004

Title: Radio Phnom Penh

Reviewed: 2/19/2004 Mark Flaum

Label: Sublime Frequencies

Rec & Genre: Playlist then World

This is a radio collage of music taped in Cambodia. It was recorded and prepared by the head of the Sublime Frequencies label, Sun City Girl Alan Bishop. Lots of psychedelic tidbits, flowing and fun. The album was released about a month ago, and all the tracks are good, so feel free to play any of them. The label continues to put out a great deal of field recordings from around the world and is worth checking out.

| | | | |
|----------------------------------|------|-------|---|
| 1. Don't Want To Let You Go | 4:32 | √√ | blitter of radio tidbits resolve into folk-pop song |
| 2. Multi-Pop Indigenous | 6:23 | √√+ | sounds kind of bollywood-ish, with multiple songs |
| 3. Blondie In Khmer Camo | 5:09 | √√ | lo fi folk song, I think the percussion line is added |
| 4. Street Guns and Drums | 6:23 | √√ | low-key and lo-fi, folky. harsh ending. |
| 5. Synthesizers East of Siam | 4:53 | √√+ | synth-led slow pop. inadvertently psychedelic? |
| 6. Indefinite State o Emergency | 5:37 | √√ | dramatic song(s) doesn't quite match the title/intro |
| 7. Phnom Penh On The Seine | 4:24 | √√- | soft and friendly song moves into short fragments |
| 8. Bubble Gum Independence | 7:23 | √√ | a series of songs with announcements. beatles theft! |
| 9. Rebel Guitar, Strange Dialect | 6:21 | √√ | psychedelic fun, with a little announcement between |
| 10. The Shiny Radio | 4:34 | √√(+) | lively and upbeat, spy movie psych – two songs |
| 11. Graffiti Walls Of Angkor | 5:04 | √√+ | really low fi, but swamy and cool |
| 12. Condoms and Condors | 3:51 | √√ | dramatic bits, commercial, then “el condor pasa” |
| 13. Sign Off/ Venerable Anthem | 3:25 | √√+ | soft song under radio voice |

New DJ Jobs

DJs participate in a new DJ job assignment during their first year at KTRU, usually for about one hour a week. These assignments introduce DJs to how KTRU works, acquaint them with the student staff and other DJs, and allow us to complete the simple yet necessary tasks of operating a student-run station. Rehiring is contingent on completion of these duties.

Programming Restrictions

KTRU is an FCC-licensed non-commercial educational broadcast station which has entered into an agreement with Rice University to allow KTRU to program the KPFT HD-2 channel, and therefore has restrictions imposed upon its programming content. This written policy is intended to better inform DJs and everyone else who assists with KTRU's programming on what material the FCC considers unsuited for broadcast. KTRU strives to provide information and entertainment to the students, faculty, and staff of Rice University, as well as to all our listeners in the KTRU broadcast area. As part of KTRU's effort to achieve these goals and to be consistent with FCC requirements, KTRU restricts programming that is obscene, indecent, profane, or reflects poorly upon KTRU staff, Rice students, or Rice University. The following restrictions apply to the speech of KTRU DJs and guests, the content of programs, and the lyrical content of the music that is broadcast.

Obscenity, Indecency, and Profanity

Section 1464 of the U. S. Criminal Code explicitly states: "Whoever utters any obscene, indecent, or profane language by means of radio communication shall be fined under this title or imprisoned not more than two years, or both." Therefore, KTRU staff members shall not utter obscene, indecent, or profane language in a KTRU broadcast, nor permit others to do so. Obscene speech is not protected by the First Amendment and may not be broadcast at any time.

Section 503 of the Communications Act allows the FCC to implement a fine of up to \$325,000 per incident.

The Supreme Court's most recent legal definition of obscenity (as presented in *Miller v. California* [413 U. S. 15, (1973)]) is material whose dominant theme:

- **An average person, applying contemporary community standards, must find that the material, as a whole, appeals to the prurient interest;**
- **The material must depict or describe, in a patently offensive way, sexual conduct specifically defined by applicable law; and**
- **The material, taken as a whole, must lack serious literary, artistic, political, or scientific value.**

Indecent programming contains sexual or excretory references that do not rise to the level of obscenity. Indecent material is protected by the First Amendment and cannot be banned entirely; however, it may be restricted in order to avoid its broadcast during times when there is a reasonable risk of children being in the audience. The FCC currently prohibits airing indecent material between 6am and 10pm.

The FCC defines broadcast indecency as material that depicts or describes, in terms patently offensive as measured by community standards, sexual or excretory organs or activities.

You may never say "fuck" or "shit" in any form even if it is in a song title or name of a band. However, you may play a song with those words in it after 10pm. The distinction here is important. Nothing the DJ can say could have "serious literary, artistic, political, or scientific value," but music can have these qualities.

The FCC has defined profanity as including language that "denote[s] certain of those personally reviling epithets naturally tending to provoke violent resentment or denoting language so grossly offensive to members of the public who actually hear it as to amount to a nuisance."

Like indecency, profane speech is prohibited on broadcast radio and television between the hours of 6 a.m. to 10 p.m. The DJ at KTRU is never allowed to curse on the mic. Expletives in any form are not allowed. Never ever say or play "motherfucker." You may not make reference to sexual or excretory functions and organs. Basically, the DJ must come across as a professional and be able to communicate to whomever may be listening in inoffensive terms.

While a DJ is signed on the operator report, he or she is legally responsible for all material that is broadcast. Therefore, section 1464 of the U. S. Criminal Code applies to all speech that is broadcast by KTRU. The DJ is thus required not only to regulate his or her own speech, but also to prevent the broadcast of offensive speech by others. This includes silencing guests by turning off the microphone, if necessary.

In addition, as an outcome of the FCC v. Pacifica Foundation decision [438 U. S. 776 (1978) WBAI], better known as "The George Carlin Case", the FCC requires broadcasters to be knowledgeable in the content of their programming. They have suggested that stations can fulfill this obligation by:

- a. Pre-screening by a responsible station employee
- b. Monitoring selections while they are being played
- c. Considering and responding to complaints made by members of the public.

In compliance with the first suggestion, all music aired during regular programming will be pre-screened by a KTRU reviewer. A Music Director will then, on the advice of the person who pre-screened the record, draw a line through and/or clearly mark "DO NOT PLAY" or "NO" next to the title of any song that is obscene, indecent, profane or potentially offensive. Any material that is potentially offensive, but still deemed worthy of broadcast by the Program Director and Music Director, will be clearly marked "After 10pm." Music with this distinction may only be broadcast between the hours of 10pm – 6am. These marks will be made on the review of the album in question. All non-musical programming broadcast during regular programming hours must receive approval from the Program Director. All material broadcast during specialty shows must be pre-screened by the person(s) in charge of the specialty show during which the material is aired. These people will be held responsible for the content of all material aired during their special program.

In compliance with the second suggestion, all DJs are required to monitor the material that they are broadcasting. If you notice you played something that violates this policy, use the delay to dump the problem (see delay operational guide 55), fade it out *immediately* to avoid any other problems that might be on that recording, and write it in the "Programming Remarks" column of the operator report. Make a note of it on the CD review and return it to the music department for further review.

Finally, all complaints received from listeners will be immediately followed up on with written responses and any corrective action deemed necessary will be taken.

When unedited material is broadcast, a warning as to its potentially offensive nature will precede it. The text of the disclaimer for unedited programs will be as follows:

"The subject matter and/or language of this program may be considered offensive by some of our listeners. We suggest that those listeners tune away until we return to regular programming."

This initial warning will then be followed by similar disclaimers repeated at fifteen-minute intervals until we return to regular programming. All disclaimers will include an estimate of the time at which KTRU will return to regular programming. Each disclaimer will be logged as an "Offensive Content Warning" along with the time that it is broadcast in the "Programming/Engineering Remarks" column of the operator report.

The Policy in Summary

On the Mic

- Do not EVER say these words on the air (no matter what):
 - shit, fuck, motherfucker, cocksucker
- Do not EVER say the following cuss words (or their derivatives) on the air UNLESS it is in the title or band name:
 - ass (and other versions: asshole, etc.)
 - bitch
 - damn (and other versions: goddamn, etc.)
- Do not EVER make sexual references on the air.
 - example: cock, pussy, dick, etc.
- Do not EVER say a racial slur on the air.
 - example: nigger

In the Music

- Do not EVER play a song with “motherfucker” or “cocksucker” in the lyrics.
- Do not EVER play a song with “fuck” or “shit” used as a VERB.
 - “He was fucking her like an animal.”
 - “I almost shit in my pants.”
- BETWEEN 10 pm and 6 am, “fuck” or “shit” can be played if used as an expletive.
 - “I hate this fucking place.”
 - “You scared the shit out of me.”
- Do not EVER play a song with excessive profanity or obscenity.
 - “Fuck! Fuck! Shit! Fuck!”
- Avoid music with explicit racial slurs.

When reviewing sound recordings, if you are not sure about whether or not the content of a song is appropriate or fits within these guidelines, include a note to the music director with your concerns. Remember, the FCC can issue a fine of \$325,000 per “utterance” and Pacifica can immediately and permanently remove KTRU from 90.1 HD-2.

If you play a song on the air and hear something that you think is questionable but you are not sure, follow the delay policy immediately anyway, log it and return it to the music department for further review.

Drug References

KTRU staff members shall not broadcast any statement that promotes or glorifies the use of illegal drugs. In addition, KTRU DJs shall not permit others to make such statements over the air, except in the broadcast of a news or public affairs program for which advance written approval has been obtained from the Program Director.

In the case of the Yale Broadcasting Company v. the FCC [478 F. 2d 594 (1973) WYBC-FM], the FCC stated that "licensees were told that they must make 'reasonable efforts' to determine before broadcast the meaning of music containing drug oriented lyrics." Furthermore, the FCC has stated that their goal is to "discourage, if not eliminate, the playing of records which tend to promote and/or glorify the use of illegal drugs." [28 F. 2d 410 (1971)] Song lyrics shall be reviewed for compliance with this policy by the DJ CD reviewers under a procedure similar to that described for obscene content.

Biased Opinions on Controversial Issues

Editorials of any sort have no place during KTRU's musical programming. **You will be fired if you do this.** Controversial issues include, but are not limited to politics and religion. Final determination of the permissibility of commentary is at the discretion of the DJ Directors and the station management. In general, editorials on controversial issues will only be permitted during scheduled news broadcasts. This disclaimer will follow all editorials presented:

“The views, commentary, and opinions expressed during the preceding editorial are solely those of the person(s) expressing them and not necessarily those of the faculty, staff, or administration of Rice University.”

Personal Attacks

KTRU DJs and their guests shall not make any personal attacks whatsoever on the honesty, character, integrity, or like personal qualities of an identified person or group in a KTRU broadcast. Do not go on-air and bash the Baptists. If during "the presentation of views on a controversial issue of public importance, an attack is made on the honesty, character, integrity or like personal qualities of an identified person or group, the broadcaster must, within one week after the attack, transmit to the person or groups attacked:

1. Notification of the date, time and identification of the broadcast
2. A script or tape (or an accurate summary if a script or tape is not available) of the attack
3. An offer of a reasonable opportunity to respond over the station's facilities free of charge.

The personal attack rule does not apply to attacks made in the course of a bona fide newscast, a bona fide news interview, or on-the-spot coverage of a bona fide news event (including commentary or analysis by newsmen offered as part of such news programs)." [Federal Register, Vol. 39, No. 173] Although personal attacks broadcast by DJs are greatly discouraged, if an attack is made over the air, the DJ making the attack is required to inform the Program Director within 24 hours of the event. The Program Director must ensure that the person who was attacked is notified within a week and that all of the other preceding requirements are fulfilled. The repeated broadcast of personal attacks and/or unreported personal attacks will result in the dismissal of the DJ responsible.

Dirty Laundry

A DJ should never express dissatisfaction with station policy or decisions made by KTRU directors on-air. Anything negative said about the station or its members on-air is motive for immediate dismissal. Not only are such actions immature and unprofessional, we may also get in trouble with the FCC. The DJ signed on the operator report is responsible for what his guests say as well. If a DJ has a specific problem, such as the time of a new shift, the appropriate thing to do is to talk the DJ Director or one of the other directors. The administrative staff at KTRU is typically friendly and approachable, but has very little respect or tolerance for DJs who complain on-air. DJs should also refrain from mentioning any equipment difficulties on air. When there are such problems, a staff member needs to hear about them, but our listeners do not. It is essential that we convey the impression that we are running smoothly whether we actually are or not (if for no other reason than the benefit of our friends at the FCC).

Provoking Language

In accordance with the Chaplinsky v. New Hampshire decision [315 U. S. 568 (1942)], the DJ shall not broadcast any statement that has a strong potential of inciting a riot or fight. No, we're not making this up.

KTRU Sanctions

Described below are the sanctions that will be applied in cases involving a violation of the Programming Restrictions policy. Some may regard these sanctions as quite severe. However, violations of this policy could jeopardize our ability to operate KTRU over the air. In light of the FCC and Supreme Court decisions that have been cited in the above sections, the station management feels that the threat of KPFT, the FCC or the University launching an investigation or taking action against KTRU in response to a public complaint is very real. Therefore, KTRU has adopted this policy and these sanctions to demonstrate KTRU's willingness and ability to insure that its programming meets a high standard, and to preserve the autonomy of KTRU as a student-managed station.

First Offense

The first violation of the Programming Restrictions policy will result in the responsible DJ receiving a written warning from the DJ Director, Program Director, Station Manager, or General Manager or being suspended for no less than two and no more than four weeks. If the violator was a DJ and the offense occurred between 6am and 10pm, the DJ may be moved to a night shift between 10pm and 6am. All DJs will be responsible for any fines incurred by the station as a result of their actions. The decisions as to the innocence or guilt of the DJ and the severity of the punishment will be made by a majority vote of a quorum of the current directors. Note that particularly severe violations may result in dismissal on the first offense.

Second Offense

A repeated violation of the Programming Restriction policy will result in the automatic dismissal of the DJ. In addition, the DJ will be responsible for any fines incurred by KPFT and/or the station as a result of the actions of that DJ.

FCC Sanctions

The FCC will fine KTRU and the DJ on the operator report if we are in violation of their rules. The FCC has a huge list of fines that you will have to pay if you are not careful.

Violation Base Fine

| Violation | Base Fine |
|---|------------------|
| Failure to provide station ID | \$1,000 |
| Failure to maintain required records | \$1,000 |
| Violation of transmitter control and metering requirements | \$3,000 |
| Violation of sponsorship ID requirements | \$4,000 |
| Violation of requirements pertaining to broadcasting of lotteries or contests | \$4,000 |
| Broadcasting telephone conversations without Authorization | \$4,000 |
| Fraud by wire, radio or television | \$5,000 |
| Use of unauthorized equipment | \$5,000 |
| Failure to permit inspection | \$7,000 |
| Transmission of indecent/obscene materials | \$7,000 |
| Violation of broadcast hoax rule | \$7,000 |
| False distress communications | \$8,000 |
| Violation of public file rules | \$10,000 |

Upward Adjustment Criteria:

1. Egregious misconduct
2. Ability to pay/relative disincentive
3. Intentional violation
4. Substantial harm
5. Prior violations of any FCC requirements
6. Substantial economic gain
7. Repeated or continuous violation

The FCC may stop by at any time to inspect the station. If they do, follow these guidelines:

1. The FCC officer should identify himself as such and should produce an ID. If he does not produce a badge, politely ask to see his ID.
2. Call the Chief Engineer and General Manager (or Station Manager if they cannot be reached). The officer will probably ask you to do this anyway.
3. Stay calm and be prepared to do an EAS test, if asked ([see page 49](#)). Make sure you do it perfectly.
4. Be prepared to provide the inspector with the public file (located in the file cabinet in the lobby in the drawer labeled, "Public File").

Make a good impression. Be polite and smile.

The Operator report

Please reference the sample operator report on [page 42](#) as you read this section.

About the Operator report

Before any DJ can go on the air, he or she is required by law to understand how to properly maintain our legal documents. The DJ writes on the operator report all the programming and engineering information we are required to record and retain for the FCC. **The operator report is a legal document that is scrutinized by the FCC.** We are required to keep the completed operator reports for at least two years for FCC inspection. The FCC can come at any time and ask to see the report. Therefore, it should be carefully and properly filled out while your shift is in progress. **Never fill in the log after your shift is over or fill it in with bogus information.** You sign your name as an affidavit of the truth of the entries you have made. Pay attention to what you write on it because it is the easiest thing to screw up. It is one of the things the FCC checks first when they come-a-calling. Our ability to remain on-air depends on our keeping proper logs. Help keep our license safe. Don't use the log as notepaper. Make your notes on another piece of paper. If your signature is not easily identifiable, print your name next to the signature. This is important, because we must be able to identify who was operating the station at any given time.

If you make a mistake when completing the report, you will receive an email identifying the problem and asking you to take corrective action. Make sure you follow the instructions in the email. If you have questions, ask.

Operator Sign On/Sign Off

Only people that were hired and trained by the KTRU DJ Director(s) or designated staff persons may sign on the log. No guest or any other person, a DJ or otherwise, may make entries on the log. **Only the person who has signed it may write upon it.** If you are sharing a shift with another DJ, only **one** of you may be signed on at a time.

The 1am DJ, or the first DJ on the air after 1am, must start a new operator report. If you are the Sunday/Monday DJ, grab a new operator report from the bottom drawer of the file cabinet in the lobby, circle whether it is Central Standard Time or Central Daylight Savings, write the time, your signature, and any important Programming/Engineering Remarks. You must also tear off the EAS printout and put it in the metal box on the left rack. Now you're ready to DJ, starting with an MRA.

The time in which you take over the controls from the previous DJ is entered under this portion of the log. When you follow another DJ, you should sign in at **exactly the same time** as the previous DJ signed off. This is important because there cannot be gaps in the time column (unless the station was off)! Time gaps are interpreted as the control board being left unattended, which is illegal, unless the station is operating "fully automated". Following the time column, write in your name and your printed initials. Then make note of whether you are signing on or off. **Every DJ must sign on and sign off.** If you have not signed off you are still legally responsible for the station.

Station MRA

Here are some MRA rules:

1. If you are the first DJ of the day (**the day begins at 1am**), read the MRA. Mark it in the Programming/Engineering Remarks column and in the Legal ID column.
2. If your shift ends at 1am and there is no next DJ, read the MRA.

Always log in the Programming/Engineering Remarks column when you read an MRA.

You do not need to memorize it because it is taped to the board. Here is the text of the MRA.

“K-T-R-U Houston is operated by the students of Rice University, and the opinions expressed are not necessarily those of the faculty, staff, or administration of Rice University. K-T-R-U programming is under the supervision of the Board of Trustees, through the university president. K-T-R-U is operated at a frequency of 91.7 megahertz, with an effective radiated power of 50,000 watts. Portions of our programming are mechanically reproduced. K-T-R-U Houston and K-P-F-T Houston HD2”

As the first DJ of the Day, in addition to reading and logging the MRA (also log a legal ID), you should start a new log, tear off any EAS printouts and put them in the box and if you are the Sunday/Monday DJ, get new week of logs from the file cabinet.

Programming Remarks

If any changes in programming occur during your shift (like a specialty show), list the time of the change and the specialty show. [See page 43](#) for the jazz show example. If a specialty show has ended and we are going back to general KTRU programming, make sure you write the time and “KTRU music” in this column. If you play something with obscene, indecent or profane content ([see page 30](#)), log it in the programming remarks column and describe the action you took (marked it AND sent to music directors for further review).

Engineering Notes

Log all equipment problems in the Engineering Notes section. IF an engineering or emergency causes the station to go off the air, enter the pertinent information in this column. If you were warned that the station would go off the air, you must do a legal ID and log it appropriately. Whenever the transmitter goes down make note of it here.

Legal IDs

You must do a legal ID within five minutes before or after the top of the hour and log it in this column or just prior to anytime the station is turned off or returns to air. That's a ten-minute window. A legal ID is "**K-T-R-U Houston and K-P-F-T HD-2 Houston**" without inserting any other words between the call letters and the city. If done later than five minutes past the hour, you must make note in the Programming/Engineering Remarks column. Write the time you did the legal ID and "ID late due to programming." You can do as many legal IDs as you want, but you should only log the ID you do at the top of the hour.

PSA Column

When you read or play a Public Service Announcement ("PSA"), write the time and the number of the announcement in this column. The list of PSAs can be accessed by clicking the PSA button to the left of the setlist on the control room computer. **A DJ must read at least one PSA per hour.** These announcements are required and the log is checked every week, so do not skip your PSA reading. Make it a habit to read through each one before you go on the mic so you will not trip over your tongue and make millions of listeners laugh at your mistakes. Be sure to check which PSAs were read by the previous DJ, so you don't end up repeating them.

Promo Column

When you read a Promo, write the time and the number of the announcement in this column. These are usually programming announcements to keep listeners informed about KTRU shows and events. The list of Promos can be accessed by clicking the PA button on the computer. **A DJ must read or play at least one Promo per hour.** These are important for KTRU, so don't skip them either. Be sure to check which Promos were read by the previous DJ, so you don't end up repeating them.

Corrections to the Operator report

If you make a mistake on the log and need to correct it, simply draw a line through the mistake and write in the correction. If you realized the mistake after your shift, mark through it, correct it, date and initial it. If a mistake is very bad, explanations may be necessary and the Program Director will chase you down.

Special Programming

Scheduled musical special programming is usually publicized prior to broadcast; it consists mainly of specialty shows, news broadcasts, sports broadcasts, live performances, interviews, etc. If programming of this nature is scheduled during your shift, you will most likely be informed in advance. Do not ignore any special programming that is scheduled during your shift. People will be pissed and you will probably lose your shift. If you have a gripe or a problem with scheduled programming during your shift, take it up with the Program Director.

Robo

Robo is an automation system that is designed to sound like a KTRU general shift. It is used when we are unable to fill a shift. A DJ puts Robo on the air either when

- a) when it is scheduled (look at the schedule), or
- b) when he follows the Next DJ Doesn't Show Up procedure ([see page 11](#))

How to Begin Robo

- a) Turn on the Robo module.
- b) Enter in the "Programming/Engineering Remarks" column – "Fully Automated, Robo" and the time.
- c) Log off the operator report.
- d) Tell the playlist computer that Robo is on. Click "New Playsheet", enter your name, enter the current time, enter the time of the next scheduled shift, click special show, select special programming, click "Auto", click "Ready". -> DONE!

How to End Robo programming

1. **Wait** until a "natural break" in programming occurs (such as the end of a song, PSA, etc). When this happens, turn off the Robo module. Go on the mic and say "**K-T-R-U Houston and K-P-F-T HD-2 Houston**", and then start your show.
2. Log on the operator report, log your legal ID, and log in the "Programming/Engineering Remarks" column that we have returned to "KTRU Music" or the name of your specialty show.

World Radio Network

The World Radio Network (WRN) contains automated international programming that KTRU broadcasts when it is scheduled or if Robo fails. A DJ puts WRN on the air either:

- a) when it is scheduled (look at the schedule), or
- b) when he follows the Next DJ Doesn't Show Up procedure ([see page 12](#)) and Robo is not working (do not forget to call about the Robo problem!). .

Robo will automatically put WRN (and HTBR) on when they are scheduled. To put on WRN, simply put on Robo using the instructions above. If Robo fails and you call for help, you may be instructed to put on WRN/HTBR if we are unable to get Robo running in a timely manner.

How to Begin Scheduled WRN programming

1. You must time your program material (usually music) to end before 59:50 of the hour your shift ends. Go on the mic to read your set list, etc., then say, "We now join the World Radio Network. KTRU music will return at (x: o'clock) on **K-T-R-U Houston and K-P-F-T HD-2 Houston.**"
2. Prepare to leave the station. In the "Programming/Engineering Remarks" column of the operator report write, "fully automated WRN/HTBR" and the time. Record your legal ID. Sign off the operator report. Leave EAS machine in automatic mode. If the start of the new program is not smooth (not due to your error) or beeps, leave a note for the Chief Engineer in his box with a full description of what went wrong, so the he can fix the problem. If the problem is more severe, contact the Chief Engineer immediately.

How to End Scheduled WRN programming

Listen to the program. When it ends, turn the WRN module off. Go on the mic to give a legal ID, then begin your shift. Sign onto the operator report, record your legal ID, and write in the "Programming/Engineering Remarks" column "KTRU Music" and the time or "KTRU [specialty show]" and the time.

Specialty Shows

KTRU offers a wide variety of specialty shows that focus on a specific genre of music such as jazz, modern classical, reggae, experimental and so on. We have certain expectations for the DJs who do specialty shows:

1. The specialty show DJ should avoid playing the same artists that he played the previous week.
2. The music played should be underexposed music within the genre. For instance, a blues DJ would want to avoid artists like B.B. King that everyone has already heard and can be heard readily on other Houston radio stations.
3. The DJ of the specialty show is responsible for reviewing the music he plays for language content. If the DJ plays music that violates the current KTRU Programming Restrictions policy, he will be initially warned and fired if it happens again. Sanctions can be more severe, depending on the nature of the violation. Music Directors and other directors can help answer any questions about song content that a specialty show DJ might have. Foreign languages are *not* exempt from the content restrictions.
4. Music sent or given to the station for a specific specialty show is the property of KTRU, not the DJ (regardless of whose name is on it). The DJ may review such albums, but they must be logged into the music library computer and brought back quickly and added to the KTRU stacks (unless it is swill, in which case it should be left on the swill shelf in the music library).
5. Specialty show DJs are not allowed to request that record companies send material directly to their residence or any other destination besides KTRU. Violation of this rule will result in immediate termination and banishment from KTRU.
6. Specialty show DJs should submit the better albums to playlist on a regular basis (at least once a month).
7. Each specialty show DJ should write and or produce a Promo to promote the show at least once a year. Shows that have guests in the studio on a regular basis should update their written Promos each week. Promos should be submitted to the Program Director.

News

If you have questions about the news broadcasts or are interested in helping out, contact the KTRU news director. Any person can join the news department.

Sports Broadcasts

On occasion we air live athletic events like baseball and basketball games. Sports broadcasts are squeezed into our normal broadcasting day and will sometimes fall during your show. A schedule of sports games that that will be broadcast on KTRU will be posted in the station, on the web site, and on the e-mail list ahead of time. If a game falls during your shift, you get the first option of DJing it (if you have been trained to DJ sports games). Check out the list to see if we need a DJ for the game. You will get paid \$35 (for basketball) or \$40 (for baseball) for DJing a sports game on-air. Here is a quick reference:

- Communication line: ext. 5878
- Comrex line: ext. 3904 or 3905
- Connection time: 15 to 30 minutes before tip-off or first pitch
- On-air time: 5 to 10 minutes before tip-off or first pitch
- Games are about two (basketball) or three (baseball) hours long, plus 10 minutes for pre-game and 10 minutes for post-game
- **Sports DJ's must be at the station 45 minutes prior to the start of the broadcast and complete the report that details any problems with the game or equipment.**

How to Broadcast an Athletic Event: Internet Only

1. If all goes well, they will "auto-connect" and you will not have to do anything!
2. If someone from the Athletic department calls and there is a problem, ask them for a local number that you can use to contact them. Then call the Chief Engineer and/or the General Manager.

How to DJ an Athletic Event: On-Air

1. If all goes well, they will "auto-connect" and you have to do is put them on the air. If anyone from the Athletic Department calls and reports problems, ask them for a local number that you can use to contact them. Then call the Chief Engineer and/or the General Manager.
2. To confirm that we are connected, listen to the sports module on the cue speaker. Listen to the announcers to make sure their voices are clear and understandable.
3. Once a good connection is established, confirm the on-air time and get the local (area codes 713, 281, 832) phone number where you can reach the broadcasters in case a problem arises.
4. Turn up the cue speaker for the sports module to make sure the connection is still good. Make an announcement that either:
 - a) KTRU will be broadcasting a Rice Lady Owls Basketball game for the next two hours and regular KTRU programming will resume subsequently, or
 - b) KTRU will be broadcasting a Rice Baseball game for the next three hours and regular KTRU programming will resume subsequently.

5. Listen for the announcers' count down. Fade out the music and fade in the sports broadcast.
6. Sign yourself onto the operator report. Write on the "Programming/Engineering Remarks" column "Rice Women's Basketball broadcast" and the time or "Rice Baseball broadcast" and time.
7. Sit tight and listen for breaks in the broadcast (like a rain delay). If this happens, you will need to play music during the delay. You should also go on mic frequently (between songs) and let listeners know what is happening. Make sure you already have something cued up.
8. Log all the announcers' legal IDs on the operator report. If the announcers do not do a legal ID at the top of the hour, you must do one. Simply fade down sports for a moment while you do the ID.
9. When the post-game show is over, you will resume regular KTRU programming. Write in the "Programming/Engineering Remarks" column of the operator report "KTRU music" or the name of your specialty show and the time.
10. If there is less than an hour until the next shift is scheduled to start, play music, in format until the next DJ arrives.

Live Performances, Interviews, Remotes

KTRU often has bands come to the station for interviews and live performances in the prod room. Shows that regularly produce such events should write a new promo each week. We are also capable of doing live remotes. Be on the lookout for postings of these special programming events because they may occur during your shift. If you know of any special events you feel should be broadcast on KTRU, contact the Program Director. Decisions on programming are made by the Program Director in conjunction with the Station Manager. All decisions are final.

If you want to coordinate such an event, contact the Program Director to ask for permission to do the event. You will be asked to write a Promo and perhaps coordinate other promotions as well and document the details of the event. The documentation of the event is important, as it allows the information to be put in the public file and helps to demonstrate that KTRU is programming for the community. Make sure the event is promoted! If it is worth doing, it should be worth promoting to gain an interested audience.

Studio Equipment

Emergency Alert System (EAS)

The Emergency Alert System is the method by which the White House, national, state and local agencies distribute emergency information to the public. KTRU is required by law to participate in this system in the following ways:

1. Test the system on a weekly basis by the methods you are about to read. KTRU is required to broadcast a test once a week.
2. Rebroadcast information received from KUHF or the National Weather Service in the event of an actual emergency.

EAS Warnings and Alerts

KTRU receives EAS warnings and alerts from the National Weather Service and from KUHF.

Warnings and alerts will generally be received from the National Weather Service first, then KUHF.

You will know that the EAS unit received a message because the speaker will come on and you will hear the announcement. When the announcement ends the machine will automatically shut off. You must write in the operator report that a message was received even though the EAS machine records the event on the printout.

If the announcement was not automatically put on the air by the EAS box you should consider offering the audience quick summary of the message if it is pertinent.

Log your announcement in the Programming/Engineering remarks column.

EAS Weekly Tests

KTRU is required to perform an EAS test every week, except for the week of the monthly EAS test. The Program Director schedules the tests for different times every week. A schedule of the tests is posted on the bulletin board on the left rack. **It is your responsibility to check the schedule at the start of your shift to see if you must perform an EAS test.**

We should receive Required Weekly Tests (RWT) from KUHF and the National Weather Service each week, but they do not need to be re-broadcast, just logged. These tests are not meant to have you initiate a test! Remember to place the paper print out in the metal box on the left rack and log the receipt of the test. This is done by simply writing, "EAS RWT received" in the Engineering Notes column with a notation of the time the RWT was received. If you are scheduled to run an RWT, wait for a break between songs and then inform your listeners about the test, then, perform the weekly test.

How to Send a Required Weekly Test

The Required Weekly Test consists of the EAS Required Weekly Test header and the EOM (End of Message). To send the Required Weekly Test:

1. Enter the Primary password by pressing **PASSWORD**, then entering the three digit password using the 0-9 numeric keys under **LOCATION(S)**.
2. Press the **WEEKLY TEST** key. The LCD screen will display **RWT Required Weekly Test**.
3. Press the flashing **CONFIRM** key. **ENTER DURATION** will display briefly on the LCD screen and may be ignored. Then press the flashing **READY** key. The **SEND HDR** key will begin flashing, and the LCD screen will display **SEND HEADER**.
4. Press the **SEND HDR** key. The LCD screen will display **SENDING HEADER**, and the printer will begin to log the Weekly Test. The LCD screen will display **SEND EOM** when the header has been transmitted, and the **EOM** key will begin flashing.
5. Press the **EOM** key to transmit the End Of Message.
6. Log the RWT in the Programming/Engineering Column.

EAS Monthly Tests

During the first full week (Sunday to Saturday) of each month, KTRU will receive a Required Monthly Test (RMT) from KUHF. In the unlikely event that the station was off the air, check the printout when you come in to turn the station on to make sure we did not receive it while the station was off the air. **If we did receive the RMT while KTRU was off the air, federal law mandates that we MUST rebroadcast it within 5 minutes of sign-on.**

If KTRU is **on the air** when we receive the RMT, your show will automatically be interrupted and the test will be broadcast. When the RMT is complete, control of programming will automatically be returned to you. At the start of the RMT, if you are playing a song, you may want to stop it and restart it after the RMT or start a new song. The printout will record the receipt and broadcast of the RMT. If for any reason, this does not happen when the RMT is received, see the instructions below to forward the RMT immediately! Then contact the Chief Engineer and let him know what happened. You must also log in the Programming/Engineering Remarks column of the operator report that we received the test (“RMT received”).

If KTRU is **off the air** when we receive the RMT, check the printout to see if it was the last item received. If it was the last item received, you **MUST rebroadcast it within 5 minutes of sign-on** .

1. Press “REVW” to verify that it was the last message. Press “EXIT” when you are sure.
2. Press “MANUAL FWD.”
3. It will prompt for a password. Enter 911.
4. Press “Send HDR”. The LCD will display **SENDING HEADER**, and the Header will be forwarded. The LCD will then display **SEND VOICE/EOM**, and SEND HEADER and SEND EOM keys will flash
5. Press the SEND HEADER key to send the recorded alert voice message. Press “Send EOM.”
6. Log event in the Programming/Engineering Remarks column of the operator report.

If it was **not** the last item received, you must manually rebroadcast the Required Monthly Test.

1. Scroll through messages on display; enter 911, EAS will display: Select Event.
2. Press “Enter” and use arrows to scroll through messages until you find the RMT.
3. Press “MANUAL FWD.”
4. It will prompt for a password. Enter 911.
7. Press “Send HDR”. The LCD will display **SENDING HEADER**, and the Header will be forwarded. The LCD will then display **SEND VOICE/EOM**, and SEND HEADER and SEND EOM keys will flash
5. Press the SEND HEADER key to send the recorded alert voice message.
6. After the noise bursts, go on the mic and say, “This is a test of the Texas Emergency Alert System. In the event of an actual emergency, this system would bring you important information. This test is now concluded.”
7. Press “Send EOM.”
8. Log test in the Programming/Engineering Remarks column of the operator report.

National Emergencies

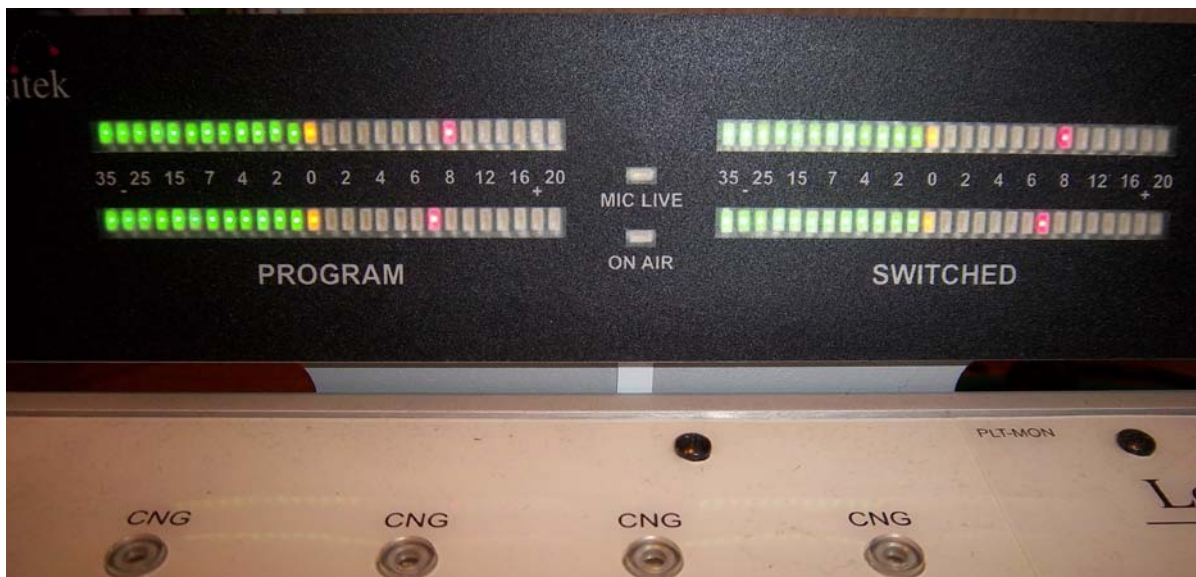
If you are lucky enough to be DJing at the time of a national emergency and the EAS is activated, follow the instructions in the EAS handbook (in the RED BINDER) on top of one of the racks. KTRU is required to remain on-air during an emergency in order to supply the Houston area with news and official information. If there is an actual emergency, the DJ is not allowed to turn the station off and flee to the hills (they are too far, anyway). The DJ must stay in the station and keep us on the air, re-broadcasting whatever information we receive. Follow the instructions in the EAS handbook to the letter and log the event in the Programming/Engineering remarks column.

Control Board

KTRU uses a Logitek Pilot Control Surface. This board is very nice and very expensive, so food and drink are not allowed anywhere near it or even in the same room! Below is a stock photo of our board.



The surface is how we control what we put on the air, cue up sources, talk between studios and control our levels (how loud we are on air). The surface has five “sends” or “buses”, Program, cue, and three auxiliary buses. For simplicity, we will explain buses in this way. Everything that is broadcast rides the program bus and goes to the transmitters. The three auxiliary buses can be used to send audio to other destinations. The most common use for the auxiliary buses is to check levels on your meters or to listen to something in the studio without putting it on-air. More on this later.



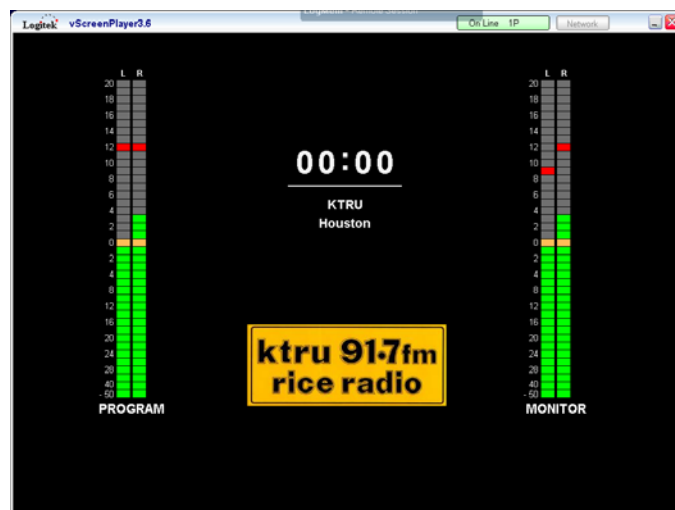
Meters

The two meters on the left are assigned to the program bus and show the level (volume) of the audio for the sound sources controlled by the faders. You need to pay close attention to these two meters. It is important to make sure your levels are not too low (or the audience won't hear what you are playing/saying) or too loud (as this causes distortion). The ideal average level is 0 as indicated in the picture above. The two level meters on the right are assigned to the studio speakers, which can be a number of things, including Program, or any of the three Auxiliary among other sources. This should always be set "TO XMTR" which is how the station sounds to listeners. It is important to note that there are two other ways to listen to the broadcast. In order to listen to how we sound on 91.5, you would select "AIR". In order to listen to how we sound on KPFT HD-2, you would select "HD-2 AIR". Do not spend too much time thinking about this if it is confusing, it will be covered in your in-studio training; the important things to remember are to have your monitors set on "TO XMTR" and to watch your levels!

Most times, you will also be able to see your levels on the computer screen to the right of the console.

Silence Sensor

KTRU has a silence sensor. This acts as an alarm to tell our engineer that something is wrong. It is important to make sure your levels are good, because low levels will trigger the silence sensor and call our engineer, even at 3:00 AM!

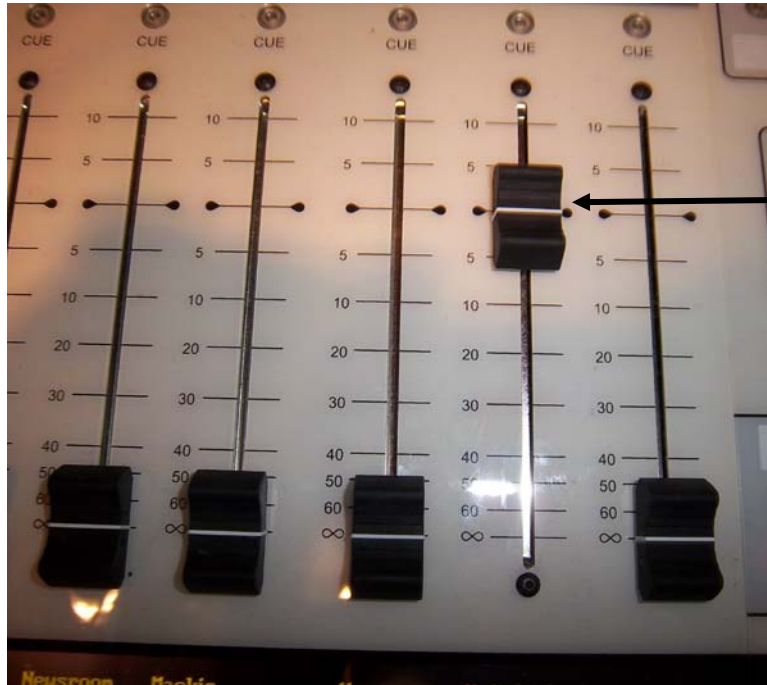


Timer

Between the two sets of meters on the computer monitor is a timer. This timer keeps track of how long the turntable/CD player has been activated. This timer also represents how long it has been

since you last went on the mic. If you notice that you haven't been on the mic in 15 minutes, it's about time you tell people what you've been playing, and read a PSA and a promo!

Faders



The arrow points to the normal position for the fader.

The faders are what we use to control the audio sources and their levels. Each fader is assigned an audio input. The input is displayed at the bottom of the fader.



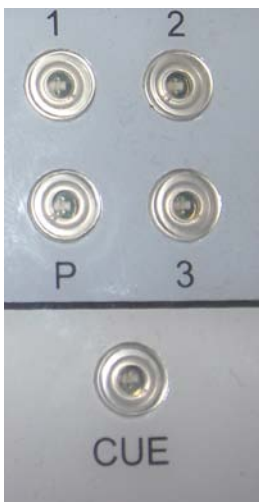
There are two buttons below the input display. The red “play” button must be pressed and lit before sound will go through that fader. Any music you play on the fader will be broadcast on-air if the red light is on, the fader is in program and the fader is up. Also, pressing this button will start a turntable if the turntable is assigned to that fader. If you press this button, the turntable will start spinning, but you must manually stop the turntable.

The yellow “stop” button should be pressed and lit if you do not want sound to pass through that fader. Pressing this button does not physically stop the turntable; it just stops that source from going on-air. You must manually stop the turntables.

On the top of the fader closest to the level meters you will find four buttons, 1, 2, 3, and P. These tell the console to send the audio to the P(rogram) and auxiliary buses. If you want the audio from that fader to go on-air, it must be in the Program bus.



The CNG button allows you to change input into a fader. You may change in assigned input to a fader by pressing the “CNG” button, turning the select knob until you find the desired source and then press take.



If you want to hear something before putting it on air, such as a record, press “CUE”. The volume control for the cue speaker is on the right side of the board. It is important to note that the cue function does not work unless the fader is all the way down and the cue light is lit.



Monitoring

At the bottom right section of the surface is the monitor section of the console. As labeled, these control the volume of the headphones, the monitors (studio speakers) and the feed to the prod studio. You may select different sources for each by pressing the CNG button, turning the select knob and pressing “take” as described in the fader section (above). You may also quickly access “Air”, program and Aux 1 by pressing the labled buttons.

Use of Delay

Because KPFT is the licensee of KTRU on 90.1 HD-2, KPFT is ultimately responsible for the content, including profanity, indecency and obscenity (prohibited content). Because of this legal fact, KPFT has required KTRU to employ the use of a delay to minimize the potential of airing prohibited content.

What is a Delay?

A delay is a device that, in this case, makes all content air nine seconds after you play it. For instance, if you start a song at 12:00:00, that song will not actually be sent to the transmitter until 12:00:09.

What Does This Mean to You?

While KTRU has always been aware of the FCC rules concerning prohibited content and taken actions to prevent the airing of prohibited content, it must be extra vigilant in preventing the airing of prohibited content as even a single violation could result in KPFT terminating the agreement to air KTRU programming on KPFT.

When reviewing music for air, you must be extra cautious in reviewing tracks for prohibited content. While on-air, you must double check to make sure that you are not accidentally playing tracks marked “after 10” or “no”.

While on air, you must listen to what is playing and must use the “dump” function if you have *any* concerns about the content. Some of the older music screened by KTRUVIANS have tracks which are appropriately marked, given current FCC standards.

The Dump Button

The delay is in operation continuously.

The delay buffers audio for up to nine seconds. When the dump button is pressed, the delay dumps five seconds of delay. To dump the entire nine second buffer, press the dump button twice.

On a practical level, this means that if you play a song that includes prohibited content, you have up to nine seconds to prevent that material from going on-air.



How would you do this? If you hear a something with prohibited content, *immediately*, hit the dump button (as described below) and fade out the track, then start something else or start talking *without mentioning the problem*.

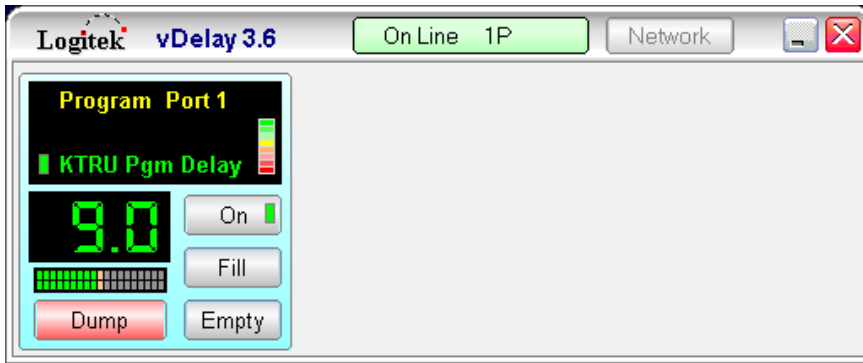
If you are a little slow in noticing the problem, hit the dump button twice!

After the delay dumps, the buffer builds back up to the maximum nine seconds. The speed that the delay will build at is determined by the source material. The buffer will build faster during speech and slower during music.

The dump button is softkey number 7 on the Pilot console in Master Control and is labeled “DUMP.” The button will light up only when the button is pressed.

Delay Status

Delay status is displayed on the LCD screen mounted in Master Control.



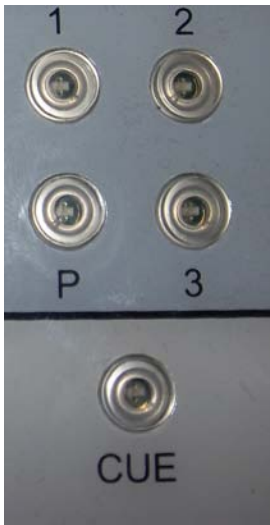
Music Equipment

KTRU owns lots of equipment which you need to know how to operate. If you experience problems with the equipment, it must be reported to the Chief Engineer. If he doesn't know it's broken, he won't fix it! Use common sense when reporting problems. Minor problems can be addressed via email or a note in his box. Major problems, such as being off-air warrant a phone call, even at 3am!

Turntables

There are two turntables in the control room. One is by the left rack and the other is by the right rack. The left turntable is called TT1 on the control board and the right one is TT2. Before you put a record on to play make sure you check to see if it is a 33 or 45 rpm record. Cue the record (see below). You can start the turntable on-air by simply raising the fader. You must always stop the turntable by pressing the "Start/Stop" button on the turntable.

Cueing



To cue a record, press the cue button on the turntable fader. Put the record on the correct speed on the turntable. Now place the needle on the record at the track you want to cue. Press the “Start/Stop” button on the turntable to start the record on the cue speaker. Listen for the start of the track. Once you find it, stop the turntable and manually reverse the record about ¼ of a turn. The reason we do this is because the record player must come up to speed and our listeners do not want to hear the beginning of the song sounding like “vrrrrrrhh.” Now take the turntable module out of cue. When you are ready to play the track, just slide the appropriate fader up. You can also cue any of the other modules by pressing the cue button.

CD Players

KTRU has four CD players in the right rack. These are very easy to use and will be demonstrated to you in the training session. When you are ready to play the track you have cued up, make sure the red play button is lit and the fader is up. Then press play on the CD player. One important note, make sure the CD player is in single mode. This will automatically stop the CD after it is finished playing the selected song.

Microphone

KTRU uses Electrovoice RE-20 microphones in the studios for the announcers. For best results, follow these simple rules.

- Don't handle the microphone when it is on.
- Speak directly into the mic, while keeping your mouth three to five inches away from it.
- Turn the mic on before the music ends.
- Turn the mic off after you start your music.
- When the DJ mic is turned on, the studio monitors will turn off in order to prevent feedback. Always wear your headphones while the mic is turned on.



Appendix 1: Departments and Staff Positions

KTRU is a student-run organization at Rice University. We are made up of volunteers and elected directors. In 1998, Rice hired a professional General Manager and Assistant to the General Manager to help us with basic radio operations. A Chief Engineer was hired in 2001. Other than these three salaried employees, KTRU is completely run by Rice students and DJ'd by Rice and community volunteers. KTRU has an election every spring for the director positions for the next year. All KTRU directors are required to attend the weekly KTRU staff meeting.

General Manager, Chief Engineer & Assistant (paid)

Works with Station Manager, other KTRU directors, and DJs to help achieve long-term programming goals of the station; facilitates enhanced student leadership opportunities in the station by taking care of equipment and FCC responsibilities. GM is responsible for fiscal health and legal compliance, and serves as a liaison between KTRU DJs and University administration.

Station Manager (chosen by the student body in Student Association general elections)

The Station Manager is the highest student official in charge of the station and controls all aspects of station operation; helps develop long-term programming goals and ensure that these goals remain within the boundaries of the KTRU philosophy. The SM relies upon the other directors to keep the station running smoothly. When other directors do not do their job, the SM must step in to complete the job and avert disaster. The SM must provide responses to complaints and official inquiries; must keep in contact with all other staff members to make sure the station is running smoothly; distribute telephone codes; organize KTRU elections; facilitate weekly staff meetings. This position requires five office hours per week.

Operations Manager (elected)

The Operations Manager acts as an assistant to the Station Manager and General Manager. The OM keeps the KTRU equipment inventory up to date; oversees equipment checkout; takes equipment to be repaired. The OM aides the General Manager in the undertaking of new projects, such as improved reception and Internet broadcasts; aids the Station Manager and other directors in any situations or projects that may arise. This position requires three office hours per week.

Program Director (elected)

The Program Director's main duties concern working with the KFC on Special Programming (see page 30) and working with the General Manager to keep KTRU in-line with FCC requirements. The PD must constantly listen to specialty shows to make sure they are positively contributing to KTRU

programming; handle new specialty show proposals; distribute funds to specialty shows; make sure that specialty show directors contribute at least one album to playlist per month; orchestrate the BMI logs every month; coordinates sports broadcasts. This position requires three office hours per week.

Assistant Program Director

Assists Program Director in all programming tasks. This position requires two office hours per week.

DJ Directors (2, elected)

The DJ Directors are in charge of interviewing, hiring, and training new DJs, scheduling all DJ shifts, and firing DJs who miss two shifts in a semester. The DJ Directors act as a liaison between DJs and KTRU directors. The DJ Directors also distribute and collect shift preference forms each semester; work with Office Manager to manage a list of KTRU DJs for the Campus Police; work with Music Librarian to record how many CDs each DJ reviews per semester. The DJ Directors keep the DJ Manual updated and distribute it to DJs; keep DJ set lists; listen to DJ shifts to make sure DJs are operating according to the DJ Manual. This position requires three office hours per week.

Music Directors (2, elected)

Coordinate incoming music and reviewing, and determine the composition of playlist, new bin and swill. The MDs update the playlist weekly and report our Top-35 to music magazines; log and track music sent to the station; talk to record companies; send emails to DJs who do not fulfill their playlist or alternate track requirements; give DJ set lists to the DJ Director; inform Program Director of which specialty show DJs are not submitting to playlist; help Music Librarian record the number of CDs each DJ reviews; conduct weekly Music Department meetings. These positions require four office hours per week.

Assistant Music Directors

Help the Music Directors with all Music Department tasks; talk to record company representatives about music tracking; review CDs for playlist. Assistant MDs must attend all weekly Music Department meetings. These positions require three office hours per week.

Promotions Director (elected)

The Promotions Director is in charge of the Concert Calendar, ticket give-aways, updating the Upcoming Shows box, and the Assistant Promotions Directors. This position requires three office hours per week.

Assistant Promotions Directors

Assist Promotions Directors work with Promotions Director on all aspects of the Promotions Department. These positions require two office hours per week.

Outdoor Show Directors (elected)

These directors plan and execute KTRU's Outdoor Show each spring. They must recruit an Outdoor Show committee; find bands and sponsors for the show; rent equipment for the show; make reservations; get alcohol licensing. These positions require three office hours per week.

News Director (elected)

The News Director coordinates news staff and programming; works with Community Service Director on community events; organizes on-air interviews with personalities and political figures; coordinates KTRU broadcasts of Rice events, such as Baker Institute lectures. This position requires three office hours per week.

Community Service Director (elected)

Updates PSAs; organizes yearly KTRU blood drive; organizes special community service events; oversees new DJ PSA helper. This position requires two office hours per week.

Folio Directors (elected)

The Folio Directors create at least one KTRU Folio per semester (at least 3 per year) and distribute it on- and off-campus. These positions require two office hours per week.

Music Librarian (elected)

Re-alphabetizes music stacks; puts wayward CD reviews with their CDs; maintains Missing Music List; replaces broken CD cases; oversees new DJ music librarians and makes sure the stacks are tidy at least twice a week. The Music Librarian must also record how many CDs each DJ reviews each week and keep a running tally for the semester, which is handed over to the DJ Directors; makes sure CDs are returned by two weeks of checkout. This position requires two office hours per week.

Small Concert Director (elected)

Sets up, organizes, and executes the KTRU Concert Series (a series of small concerts in the Student Center). This position requires two office hours per week.

Computer Nerd (elected)

The Computer Nerd keeps the KTRU web page (<http://www.ktru.org>) updated. Posts current programming schedule and staff listings. This position requires one office hour per week.

Merchandise Manager (elected)

This person sends bumper stickers to those who request them; keeps a file on requests and gives to Folio Director for Folio mailings; puts received letters in Public Inspection File. This position requires 1/2 office hour per week.

Mail Sorter

Sorts KTRU's incoming mail; oversees new DJ mail sorters; organizes new DJ mail sorters so mail is sorted every weekday. This position requires one office hour per week. Puts received letters in Public Inspection File.

Socials Director (elected)

The Socials Director plans fun social events for KTRU DJs, such as parties, midnight croquet, bowling, and roller-skating. The SD must plan at least two social events per semester. This position requires 1/2 office hour per week.

Appendix 2: KTRU DJ General Checklist

What Mr. FCC Inspector May Expect You to Do

- A. Send a required weekly test.
- B. Turn on the little speaker to listen to the stations that KTRU monitors. (KUHF and NWS).
- C. If you turn off the station (not to WRN), know how to put the EAS in manual mode and put it back in auto mode.
- D. Know the location of the Public File. It is in the filing cabinet in front of the office, in the drawer marked “public file”. If some one asks to see it, show it to them. If they want copies or have questions, direct them to the Station Manager or General Manager.
- E. Show documents in the red FCC/EAS binder (license, EAS information, Chief Operator Designation, etc.).

**If the FCC comes, call the Chief Engineer (“CE”) or General Manager (“GM”) immediately! If the CE is not available call the GM. Until the GM or CE arrives, be polite and courteous and comply with all requests of the Inspector.*

KTRU 10 Commandments

These ain't our only rules, but they're a good starting point...

1) Thou shalt always keep a set list. Always Log your Promos, PSAs, and Legal IDs. Be sure to sign in and out. The operator report is a legal document, and your signature is required by FCC. So keep neat, accurate Logs!

1.5) Thou shalt not miss yr shift. Get a sub. Post to the listserv (membership is a requirement). Call the sub list. Call the directors, etc. Remember, if you miss two shifts without finding a sub, you are fired.

2) Thou shalt arrive a MINIMUM of 15 minutes before yr shift begins, probably more while you are new. Look over playlist, pull records, check to see if you have a scheduled EAS test, check ticket giveaways, look over what the DJ before you has played, etc.

3) Thou shalt not Repeat Artists from previous shifts – look over the Previous DJ's music log. Check to see if obnoxious callers have been making the same request repeatedly. Definitely do not play the same artist twice in a show, or even in consecutive weeks. Never play an artist and their solo/ side project both in a shift. This is to keep KTRU diverse.

4) Thou shalt not make your personality the focus – you are there to be the connection between the music and the listening audience, not the focus. Don't constantly announce who you are. Do not ever say yr last name on the air. Unless you are a specialty show DJ, do not have a catchy "DJ name" like DJ Funkadelic. This is a non-commercial station. It's about the music, not about cheesy names. On the other side, try to vary your vocal delivery. Don't keep saying "and before that..." Try to stay away from monotone.

5) Thou shalt not use the words "playlist" or "alternative track" or "PSA", etc. Do not sound like you are reading them or playing them under duress. Play them, and embrace them. Scatter playlist and alternative tracks throughout yr shift, not in big clumps.

6) Thou shalt not shut off the station if the next DJ doesn't show up right on time. Call them. Again and again. Call the DJ directors, the Station manager, DJs on the sub list, etc. Never announce a plea for someone to come in over the air! Finally, after you've tried all of these options, turn on WRN, and write "WRN Fully Automated" under programming remarks.

7) Thou shalt not give "shout outs." It is illegal to use the radio for personal communication of any sort as well.

8) Thou shalt not bring music from home, unless approved by the music director (1st semester DJs cannot bring music from home, period).

9) Thou shalt not bring any food or drink into the Control Room. Thou shalt not smoke anywhere in the station.

10) Thou shalt always put all music back where you found it. Put misfiled music, music without cases, visa versa, etc. in the Music Director's box.

Appendix 3: DJ Reviews, Firing/Not rehiring DJs

The student management of KTRU reserves the right to fire / not rehire any DJ at our discretion.

Things that can get you fired or not rehired include, but are not limited to:

- FCC or KTRU policy violations.
- Ignoring music department standards and warnings.
- Bringing food into the control room.
- Bringing unauthorized guests into the control room.
- Missing shifts.
- Playing music and not logging it in the setlist.

DJ/Music Department notices

As a KTRU DJ it is your responsibility to uphold KTRU's mission of educating both our listeners and yourself through the exploration of the many different musical genres KTRU has to offer. To that end, we require you to adhere to the playlist and alternate track requirements explained earlier in this manual, and that you use good sense in choosing what to play on the air.

Comments from the music department regarding such topics as not meeting the playlist or alternate track requirement, airing inappropriate music, etc. are placed on the tackboard adjacent to the station door as a notice to the DJ that the music dept. may have programming concerns with his/her shift. These notices typically advocate that the DJ pay more attention to his/her setlist, and it is expected that the DJ keep these comments in mind as they work shows in the future. It is important to remember that some notices may be official warnings, and that repeated notices/warnings may result in refusal to rehire, job termination, and/or lower priority in shift preference.

Therefore, you as a DJ should always check the tackboard before your shift just in case you've received any notices. If you do not, you may be in for an unpleasant surprise when you are fired, not rehired, or stuck with a 4-7am shift. Ignorance of your situation as a result of failure to check the tackboard is not justification for a grievance or complaint made against the station with regard to your status as a DJ.

DJ Reviews

Three times during the fall and spring schedules, and twice during the summer schedule, the DJ director(s), music director(s), and station manager will meet to review the quality of a DJ's shift in order to ascertain whether or not change needs to be made. The first meeting, held after the conclusion of the 5th week of a given schedule (later for newly hired DJs, as they typically start several weeks after a new schedule is begun), will be to determine if recommendations need to be made to specific DJs. If it is felt that such recommendations are in order, the DJ in question will be called in to address with the staff whatever ambiguities in policy and/or performance issues he/she might have. If no recommendations for a particular DJ are felt as necessary, they will not be called in.

The second meeting will occur around the 10th week of a given schedule in order to again see if recommendations need to be made to specific DJs. Additionally, those DJs called in after the first meeting will be re-evaluated to check for improvement (or lack thereof) in the quality of his/her shift as per any issues previously addressed. DJs may be called in for either the first time or again to address any concerns the music directors, DJ directors, or station manager might have.

The third meeting (or second in the case of the summer schedule), takes place at the conclusion of the given schedule and is conducted in order to determine whether or not a certain DJ should be re-hired based on such criteria as consistently poor quality of shows in spite of repeated recommendations made by the staff through previous meetings and/or tackboard notices, excessive missed shifts and/or sub requests, or consistent violation of KTRU policy (e.g. profanity, on-air personality, etc.)

Appendix 4: KTRU Constitution and Bylaws

KTRU Constitution

Article I

Name: KTRU – Rice University Student Radio

Article II

Purpose/Mission:

The mission of KTRU as a student organization and a 50,000 watt radio station is to educate the station membership, the greater Houston community, and the students of Rice University through its progressive and eclectic programming in the spirit of the station's non-commercial, educational license. Musically, KTRU programming will endeavor to solely feature genres and/or artists who are unexposed, or unavailable on, the Houston commercial radio dial. Non-musical programming will focus on content with clear merit and of practical value to a significant segment of the communities served by KTRU.

Article III Membership

- 1) Members are those regularly contribute to the station in either on or off air operations. There are two classes of members, voting and non-voting members.
- 2) Each director will maintain a list of current members. These lists will be forwarded to the Station Manager, who will compile a full and complete list of voting members.
- 3) Voting members must be students at Rice University.
- 4) Voting members only may vote on issues and elections that are outlined in the Constitution and By-Laws of KTRU.
- 5) If there is a conflict over the status of a student, the student may approach the appropriate director for clarification. If the student is not satisfied with the outcome, the student may appeal the decision of the director to the Station Manager, whose decision is final.

Article IV KTRU officers (directors)

- 1) The station manager shall be elected through campus-wide undergraduate student elections under the following stipulations:
 - A. All candidates must have had at least two full semesters as a KTRU general shift DJ (summer and winter schedules excluded) to be eligible to run for office.

B. No person may be eligible to run for the station manager position if he/she has been previously found in violation of KTRU policy and/or been fired from the station.

C. All candidates must agree to hold a general shift at KTRU during their tenure as station manager.

D. All candidates must meet, in advance of his/her decision to run, with the outgoing station manager (should the candidate not be the incumbent) to determine whether he/she is willing to commit the level of dedication associated with the position.

E. All candidates must meet the university's minimal academic standards. Candidates must also have no previous record of University Court and/or Honor Council sanctions.

F. All candidates must solicit a minimum of twenty signatures from KTRU student DJs as a sign of organizational support before being allowed to run for the position of station manager. These signatures need not be a different set than those collected by another candidate.

1. Station Management shall be current students enrolled at Rice during the duration of their directorship. Station Management is defined as the station manager, the program director(s), music directors, and DJ directors.
2. The Board of Directors shall be current students enrolled at Rice during the duration of their directorship. The members of the Board of Directors are specified in the Bylaws to this Constitution.
3. The outgoing station manager shall appoint the remaining director positions, including the remaining members of the Station Management and The Board of Directors. These appointments are required to meet the approval of the voting station members, given in an annual election, which is held after the new station manager is elected in the spring. The directors should consist, at least, of those directors outlined in the KTRU Constitution and Bylaws.
4. Should the case arise wherein a director decides to step down from his/her position, is fired from his/her position by the station manager, or no longer meets the qualifications required of his/her position, the station manager in charge at the time of the incident shall appoint an interim director. The tenure of the interim director shall last until the next election is held.
5. Should the station manager be removed from office by the SA, the program director shall assume the vacant station manager position in the interim until a student body election can be held.

6. Should the station manager resign, he/she shall appoint an interim station manager from the current pool of student directors. This selection must be approved by a majority vote of the Director Board, whose specific membership is outlined in the Bylaws. This interim station manager shall remain in place until a permanent station manager is elected in a student body election.
7. All candidates for station management positions (specified in clause 2 above) must agree to hold a general DJ shift during their tenure.
8. If there is feeling that the station manager is not adequately fulfilling his/her duty to the station, Director Board may make a petition for the Station Manager's removal to the SA. A majority of the members of the Director Board must agree to make the petition.
9. Descriptions of positions:

Station Manager (elected by the SA)

The station manager (SM) shall be in charge of the day-to-day operation of the station and shall approve all programming initiatives, station sponsored events, and budget allocations. The SM shall also be involved in all other departments (music department, personnel, promotions, etc.), but shall uphold their decision-making autonomy.

Program Director (appointed by the SM)

The program director shall be in charge of fielding programming ideas/events and will work jointly with the station manager to implement initiatives/changes to the programming schedule. The program director will also be in charge of requirements associated with the Emergency Alert System.

DJ Directors – there must be a minimum of 2 (appointed by the SM)

The DJ directors shall be in charge of and will develop criteria for the hiring, monitoring, and firing of all volunteers at the station. All personnel issues including, but not limited to, scheduling, policy violations, and internal disputes shall be resolved by the DJ directors. The DJ directors shall also be responsible for the training of all new DJs.

Music Directors – there must be a minimum of two (appointed by the SM)

The music directors shall be in charge of insuring that the musical programming on KTRU is consistent with the non-commercial, educational mission of the station. They shall be responsible for maintaining the merit and integrity of the station's musical library and shall also monitor and develop all policy relating to the musical programming of the station. The music directors shall also reserve the power to forward all violations of musical policy to the DJ directors for appropriate remedy.

10. All other titled positions shall be created and/or dissolved by the station manager and shall be filled through appointment by the SM. Removal of the above directors, or any directors appointed by the SM can occur by a 2/3 vote of the Station Management.
11. The term of Station Manager is one year, and shall be from spring semester until the following spring semester. Turnover of station manager will occur within two weeks after the results are announced.
12. The terms of other directors should be one year, beginning near the end of spring semester, and lasting until the following end of spring semester. The Station Manager should determine the exact dates of turnover.

Article V Meetings

1. A meeting for all KTRU staff (student DJs, community DJs, and all other members of KTRU) should be held once a semester at minimum.
2. Board of Directors meetings should be held frequently, at the discretion of the Station Manager, but not less than once monthly during the academic year.

Article VI Financial Authority

The station manager shall have the power to oversee and allocate the station's budget.

Other parties may be given check-signing power as the station manager sees fit (typically including the Music Directors), though the total number of check-signers must not exceed four members from the station.

Article VII Faculty Advisor

The KTRU directors shall seek out petitions from the volunteers at the station regarding whom they would like to see as faculty advisor (FA) for the organization. After names have been fielded, the directors will approach all named parties to determine if they are interested in the position. If numerous faculty members express interest, the final decision shall be made through an organizational vote. The person receiving the most votes shall be the faculty advisor. This person shall continue to serve as faculty advisor until the voting members of the station decide to pick a new faculty advisor, or alternatively, until the FA resigns. At this point, KTRU directors shall seek out petitions to determine who should be chosen as the new FA.

Article VIII General Manager.

KTRU must have a General Manager who is a member of the Rice staff and reports to the Vice President for Student Affairs. The General Manager is responsible for ensuring compliance with applicable FCC rules and regulations, and advising and supervising student station management regarding operations, all within applicable station policies and guidelines. The GM will also serve as a liaison to the administration of Rice University. Should the GM be in disagreement with the Station Manager regarding station compliance with policies and guidelines, the GM may appeal to the Student Association Senate. A final appeal may be made to the President of the University.

Article IX Amendments to the KTRU constitution

Motions to amend the KTRU constitution must come from members within the organization and must meet two criteria to legitimize enactment:

Any motion must be approved by a 2/3 vote of the *station management*. The motion must then be passed by a 2/3 vote from an at-large vote from the *voting station members*. Amendments that meet the above criteria will then be passed on to the Student Senate and the Student Association for approval before becoming binding.

Article X Other Relevant Documents

Station decisions and policies shall be made in compliance not only with this Constitution, but also with its By-Laws and with the KTRU operating policy, all consistent with KTRU's non-commercial and educational mission and license. Additionally, the DJ manual contains the station's internal guidelines for station operation.

The By-Laws to this Constitution may be amended by a 2/3 vote of the Board of Directors.

By-Laws

Article 1: KTRU officers

1. The Board of Directors shall consist of the station manager (1), the program director (1), music directors (2), DJ directors (2), publicity director(s) (1-2), promotions director (1), operations manager (1), folio director (1), social director (1), PSA director (1), special events director (1) and small concerts director(s) (1-2). The number of votes given are in parentheses. Depending on the number of officers in a given year, the size of the Board of Directors will vary, but any one individual will get a maximum of one vote, even if they should hold concurrent offices.
2. The Board of Directors shall be current students enrolled at Rice during the duration of their term of office.
3. All student directors mentioned in clause 1 of the above must agree to hold a KTRU shift, at least in the fall and spring semesters, during their tenure.

Article 2: Hiring

- 1) In hiring, preference is given to undergraduate students over graduate students.
- 2) In those cases where there exists a sufficient number of qualified student applicants as determined by the DJ directors, no student DJ applicant (undergraduate or graduate) should be passed over for the hiring of a community member. A community member defined as alumnus, faculty or staff member of Rice University, or other persons not affiliated with the university,
- 3) Should the case arise where openings for community members exist, the following hiring hierarchy will be followed assuming equally qualified candidates:
 - A. KTRU/Rice alumni
 - B. Rice alumni
 - C. Rice University faculty/staff
 - D. Non-university affiliated persons
- 4) Qualified DJ applicants passed over in hiring by students as a result of the above, may still be hired as DJs as part of the KTRU sub-list, or as other non-DJ positions, at the DJ Directors' discretion.

Article 3: Shift Assignment

- 1) The goal is to have student involvement in programming of every show.
- 2) Should there exist more qualified student DJs than open DJ positions, DJs must be at minimum willing to either concurrently share their shift in the form of a DJ partnership or agree to an alternating schedule.
- 3) If there is an excess of student DJs, community member DJs must be willing to forego holding a general shift during the period of great student interest.
- 4) Priority in general shift assignment will be based on a combination of seniority and student status. Liabilities for prime shifts include missing shifts, arriving late, not reviewing the required number of CDs, warnings from music department (e.g. not a diverse enough shift), and other factors the DJ directors will take into account, such as involvement in station activities.
- 5) Specialty Show DJs should make an effort to include all interested DJs in the programming of shows.
- 6) Specialty Show DJs should have two semesters experience as a general shift DJ before assuming the responsibility of a Specialty Show DJ. Exceptions to this rule can be made if approval is granted by both DJ directors and the Station manager.

Article 4: Programming policy

- 1) All on-air programming decisions resulting in the addition or deletion or changing format of specialty shows, athletics events, etc. must be approved by Program Director and approved by the Station Manager, with the consultation of the student station management.
- 2) Should requested programming changes, as outlined above, be turned down by the student station management, they may be appealed to the KTRU Friendly Committee (KFC), who may vote to implement changes as outlined by the decision-making guidelines of the body.
- 3) All programming decisions with respect to the scheduling of specialty shows shall be determined by the program director, approved by the station manager, and be within the tolerances (if any) set by the KFC.
- 4) Specialty show programming can occupy no more than 55 hours a week of KTRU programming. The remainder must remain as general shifts.
- 5) Designated time slots should not be interrupted by “unanchored” events/broadcasts more than 4 times in a 12 week period unless the consent of the DJ(s) whose show is being interrupted is given to exceed that number. “Unanchored events” are defined as those events for which there is no consistent time for when they occur (e.g. athletics events) or those events which are singular in occurrence (e.g. concerts, lectures, interviews, etc.).

Article 5: DJ manual

DJ behavior is outlined in the current edition of the DJ manual. The editing of the DJ manual is overseen by the DJ directors.

Article 6: Amendments

These By-Laws may be amended by a 2/3 vote of the Board of Directors.

Appendix 5: KTRU History

From 10/27/00 *Thresher*

The evolution of Rice radio

by Elizabeth Jardina

From its humble beginnings as a two-watt station broadcasting to Hanszen College to a 50,000 watt transmitter reaching the greater Houston area, student radio at Rice has had a storied 30-year history. Programming has changed as the years have gone on, as have the kinds of students who work on the station. In the days of low-tech radio — equipment from the station was sometimes acquired from other radio stations and often assembled by students — the broadcast of KTRU was an electrical engineering puzzle. Now, students of all majors work for the station, and their unifying factor tends to be their interest in underexposed music.

KHCR: Hanszen College Radio

In February 1967, students at Hanszen transmitted a two-watt signal through the buzzer system of the college, according to the *Thresher* article reporting the event. It was as much of an engineering project as it was a communications project — the headline of the article was “Disc-type jocks debut over KHCR; EEs beam truth via buzzer system.” At that point, KHCR (for Hanszen College Radio) was a mixture of news and music. The article said, “the station will provide a soothing medley of music ranging from the ‘semipopular to light classical,’ ” according to then-programming director Bill Vaughan (Hanszen ’68). It also had a “roving mike” and did interviews with students; the first of these was with a Girl Scout selling cookies in the Hanszen Commons.

The next fall, plans were made to broadcast the station from the Rice Memorial Center basement throughout campus using a closed-circuit AM station. The funding for that station was provided by the college governments and the RMC budget. At that point, the station changed its call letters to KOWL and broadcast on 580 AM from wires run through the steam tunnels from the RMC basement to the basements of all the colleges. KOWL’s news presence was established firmly in spring 1969. The Board of Governors appointed William Masterson the new president of Rice without the consultation of a faculty-student committee, and campus went into an uproar. Students and faculty protested vehemently, and Masterson resigned five days later. KOWL broadcasted around the clock during the so-called “Masterson crisis.”

In fall 1969, plans were already in the works to make the station FM and become licensed by the FCC by the next fall. In the process of the move toward licensing and FM, the students discovered that the

call letters KOWL were reserved by a California radio station. So, they renamed the station KTRU, for The Rice University.

The newly named KTRU's format varied widely. In 1969 the station broadcast live from the launch of the Apollo 12 manned space mission. In 1970, it developed a democratically elected playlist of sorts — the albums put in the automated changer (which broadcast when DJs were not on the air — from 1 a.m. to 3 p.m.) were the 25 albums voted in by the student body.

As a KTRU listening poll mentioned in an April 1970 *Thresher* article indicates, students preferred a “mixed variety of music,” although KTRU also broadcast “events of interest to the Rice community and a short news show.”

In June of 1970, the Board of Governors gave permission to seek the license for a radio station with the following conditions:

“The installation be at no expense to the University; the broadcasting to clearly state that the station is operated by the students of Rice University and reflects their opinions; that it does not represent the official position of the University; that the policies governing the operation of the station shall be determined by the President of the University and continuous supervision of the broadcasting shall be maintained by the President.” (From the minutes of the board meeting, June 12, 1970)

That September, then-acting President Frank Vandiver established the FM committee to assist with this licensing process. The license requested was for a station “to provide the university and the surrounding community with quality educational and communicational service which does not attempt to duplicate commercial radio service,” said the application to the FCC.

The application was granted in February 1971, and in May 1971 KTRU-FM (with a 10- watt signal) began broadcasting to about an eight-mile radius of campus, from a tower atop Sid Richardson College.

At that point, KTRU had an active presence both as a campus news organization and as a station that aired music. Then-Program Director John Doerr (Lovett '73) said the station was interested in broadcasting “a mix of different kinds of artists and music and moods,” according to a May 1971 *Thresher* article. The station director at the time, Rob Sides (Hanszen '74), put the station's audience in perspective in the same article. “Rice students are first, and now we must also be responsive to the Houston community — we're on the public airways now,” he said.

Growth of “the radio”: From 10 to 650 watts

In October 1973, KTRU went to stereo broadcasts. Most of the managerial staff of the station — from the program director to the station manager to the publicity director — were electrical engineering majors. These students' specialized knowledge allowed the engineering aspects of the station to be handled by students — including the move to stereo. Then-Program Director Scott Hochberg (Will Rice '75) is now an alumnus member serving on the current KTRU Advisory Committee, the evolution of the KTRUFM committee established in 1971.

However, Hochberg and the rest of the 70-some members of staff wanted to go further than stereo. That academic year, with the help of the FM committee, they applied for and were granted by the FCC permission to expand to 250 watts. At that time, according to Hochberg, students simply called the station “the radio.” The station also produced a weekly program guide, the *Rice Radio Folio*, which was distributed on campus as well as in the Montrose area and in the Village. At that point, the programming was still quite diverse, playing classical music, jazz, country music and some talk shows as well as some news coverage.

The station went to 250 watts in April 1974, expanding its range from the area around campus to most of Houston.

In an article in the *Houston Post* in spring 1974, Hochberg explained that the FM committee was helpful in dealing with red tape from FCC. However, he also said that the committee didn't influence what went on the radio. “The university has maintained a hands-off policy,” Hochberg said. In the same article, Publicity Director Kim Wertheimer explained the relationship in similar terms. “The only time we have any contact with the administration is when we do a story on them,” he said.

Hochberg was also quoted as saying that he was glad for the expansion so the station could get more programming input from listeners.

The next big jump in wattage came in October 1980, when the station became 650 watts, increasing its broadcast range by 30 percent. At the same time, a polarized antenna was installed onto Sid, which the students hoped would increase radio reception in cars and help solve the problem of the signal reflecting off the buildings in the Texas Medical Center. At the time, then-Station Manager Frank Vance (Lovett '81) said that Rice was the only school in the Southwest Conference to have a student-run radio station and that the station operated on a yearly budget of \$12,000 to \$14,000 each year, coming mostly from blanket taxes. At that point, KTRU had a staff of about 50 people, including both those in management positions and DJs.

The staff was composed primarily of undergraduate students. Only six of the DJs in June 1979 were unaffiliated with Rice. Additionally, seven members of the staff were alumni. The programming continued to be a mix of music, athletics and news offerings, including interviews with faculty and staff. For example, when family-style meals were under debate in 1980, Food and Housing Director Marion Hicks went on KTRU to field student questions on a call-in talk show.

Moving into the alternative scene: the 1980s

Julie Grob (Jones '88) listened to KTRU as a high school student and recalled that KTRU played a lot of “art rock,” as well as bands like the Talking Heads. After coming to Rice, Grob became a DJ and worked for KTRU during 1984-'88. Grob said that under the guidance of Music Director Ray Shea (Sid '86), KTRU was moving “even more towards real — what we called then — alternative rock, real underground rock and punk rock and experimental stuff.”

This attitude was perhaps epitomized in the station's nickname: F-word radio. Playlists published in the folio in 1984 and 1985 include many now-familiar names like Elvis Costello, U2, Depeche Mode, Peter Gabriel, R.E.M., the Eurythmics, Frank Zappa and the Smiths. The schedule included many specialty shows still on the air today such as chicken skin music, a mixture of blues, folk and bluegrass; the “Mutant Hardcore” show, which is an hour of punk and its derivative genres; and four hours of jazz on Sunday afternoons.

KTRU also broadcast news at 5 and 9 p.m. daily, as well as “To the Point,” a weekly 15-minute interview with a faculty member on a topic of her specialty. The station also occasionally ran special shows, such as a broadcast of Orson Welles' *War of the Worlds* for Halloween of 1984 and a broadcast of a reading of *The Hobbit* in weekly half-hour segments for the fall semester of that year.

Grob said she felt that the music was a primary part of the station during her time at Rice, which didn't mean only playing what the students wanted. “I think we considered the audience to be like-

mindful music fans, honestly,” she said. “I think that we felt as students that we were making the best radio station possible and a radio station that was based on people who really knew a lot about rock music and really had good and openminded tastes.”

She also said she thought KTRU played some music for the general student body, citing U2 as an example.

KTRU’s move toward alternative music strongly mirrored the underground, alternative music movement of the time. In 1991, three members of KTRU sent a formal request to then-Vice President for Undergraduate Affairs Ronald Stebbings asking that a music event called “Lollapalooza” be held on the Rice campus. Because the touring concert (which was in its first year in 1991) would have been held during Orientation Week, the request was denied.

The move to 50,000 watts

KRTS (92.1 FM), a local classical station, made contact with Rice as early as 1986 about arranging for both stations to expand their wattage. KRTS wanted to go to 50,000 watts, but that would have interfered with KTRU’s 650-watt signal. According to FCC regulations, KRTS could not go to 50,000 watts unless KTRU also agreed to go to 50,000 watts. Talks between Rice and KRTS went on and off until the deal was finally settled in summer 1991, when it was agreed that KRTS would pay Rice for the cost of installing and basically maintaining a 50,000-watt transmitter until Rice ceases having a broadcast radio station.

KTRU, which had broadcast from a tower atop Sid for 20 years, was suddenly transmitting from a very large, very powerful tower located in Humble, a northwest suburb of Houston.

Rodney Gibbs (Brown ’92) was the KTRU station manager from 1990 to 1992. He said students were not informed of the dramatic increase in wattage until about six months before it happened and were not involved in the decision.

Gibbs said he and the other students at KTRU were hesitant about the deal, fearing that a move to 50,000 watts might result in the loss of student control. He met with Stebbings and then-Director of Student Activities Sarah Nelson Crawford to discuss those concerns. “We were promised up and down that the administration was not going to take away any programming control from KTRU at the present time, nor would it ever in the future,” he said.

Another result of the transmitter’s move away from campus was a significantly decreased ability to receive the signal on campus.

Electrical and Computer Engineering Professor Bill Wilson, who was then and is now KTRU's faculty adviser, said that the reason for the problems receiving 91.7 FM on campus was a combination of the signal deflecting off the buildings in the Medical Center as well as the downtown buildings located directly between campus and the tower. Also, the move virtually eliminated the student engineer aspect of the radio station, Wilson said. However, student interest in radio engineering was declining anyway. "By about '85 or '86, we were running out of students who had either the knowledge or the interest to do anything on the transmitter site," Wilson said.

The transition to a "university asset"

In May 1996, the Strategic Planning Committee for the university recommended that a committee be formed to examine KTRU's role in the community and at Rice and report those findings to President Malcolm Gillis. At the time of the formation of the committee, Gillis spoke to the *Thresher* for an article.

"There is no hidden agenda here," Gillis said. "This committee will look at much more than programming and operations; it will look at KTRU as an asset to the university." Gillis also said the committee would not be meant to govern KTRU so much as to make recommendations.

KTRU's reaction to the committee was not positive.

Station Manager Andy Campbell, who was later asked to serve on the committee, told the *Thresher* he was very unhappy about the plan. "Forming a committee to govern a student organization makes no sense," he said at the time. "[The administration is] ignoring the fact that KTRU is a student organization. Either KTRU is a student-run station or it is not a student-run station."

Gillis chose Dean of Continuing Studies Mary McIntire to chair the committee, which was composed of four faculty members, four staff members, a trustee, a graduate student, two undergraduate students (who were both involved with KTRU) and two alumni. The committee surveyed students, faculty and staff, alumni and graduate students about their KTRU listening and commissioned an Arbitron study to determine the listenership of KTRU in Houston.

The committee released a report in spring 1997 with its findings and recommendations for the station. The full report is available online at KTRU's Web site at <http://www.ktru.org/97report.html>.

The Arbitron survey found that KTRU attracted nearly 23,000 listeners in Houston, each listening for an average of three hours a week.

The committee report states that many students, alumni and some committee members voiced the opinion that the station should continue to be student-run. However, the committee recommended that three permanent staff positions be created: a full-time general manager, a half-time clerical assistant and a half-time engineer.

It also recommended Rice create a KTRU advisory board, which would consist of undergraduate and graduate students, faculty, staff members, alumni and possibly community members.

The committee also made recommendations for programming, although the report says that “the present programs typically should be maintained for at least 12 hours out of 24.”

Those recommendations include: Shepherd School of Music concerts, interviews with Rice faculty and visitors to the campus, Continuing Studies lectures, reviews of Rice Players shows and possibly on-air plays and athletics. The report also included ideas for marketing — including ads for KTRU in publications like athletics programs and the *Rice News*.

Gillis said he was pleased with the committee’s results. “I accepted the entire report,” he said.

The station manager and music directors for 1997-’ 98 responded to the report with a letter to the editor in the *Thresher*. They said that many of the recommendations made by the committee were “issues we have wanted and tried to address but have been limited by labor, time and resources.”

However, they did have substantial hesitation about hiring a non-student general manager, because they said they were afraid that he would “advise and administrate rather than oversee.”

KTRU gets paid staff members General Manager Will Robedee was hired in spring 1998, making him the first paid staff member of KTRU ever. At that point, he was aware of the tension between the students and the position of general manager. He told the *Rice News* in April 1998, “This is a student-run organization. They’re fearful of being dictated to.” While Robedee is specifically not in control of the station’s programming, he can step in if the station is ever in violation of FCC regulations.

Thereafter, Nancy Newton was hired as Robedee’s part-time assistant. KTRU is currently in the process of finalizing the hiring of a part-time engineer. All three salaries are funded by the university.

The most recent developments

Earlier this semester, Athletic Director Bobby May proposed to the KTRU Advisory Committee that KTRU should double the amount of baseball and women’s basketball games broadcast this academic year. It was met with considerable resistance by the KTRU staff, which argued that broadcasting too much athletics would not mesh with its mission to be educational, that its regular prime-time schedule would be too disrupted by the frequent games and that the station’s programming should remain in the hands of students.

An interim agreement has been reached, according to Station Manager Johnny So. For eight weeks, beginning in November, KTRU will broadcast eight women’s basketball games and the Advisory Committee will continue to meet until a more permanent agreement is reached.

“I hate to say we’re happy, ’ cause we’ re not. We came to an agreement that we can live with, I guess, for the time being,” So said.

He said that he and the staff of KTRU would like to work out an agreement by which the programming is under the control of the students, not the Advisory Committee. “Ideally we would like to draw up an agreement that would say, ‘This is the agreement until the station manager, supported by the student volunteers of KTRU, feel this is necessary.’ But we wanna leave the who-comes-to-who in the hands of the students, instead of having athletics come to us,” he said. “And it’s better than them saying, ‘Do you wanna air some games?’ and us being like, ‘no,’ and them saying, ‘Well, let’s take it to the committee.’ Yeah, we just want to leave it in the hands of KTRU, the station manager.” The chair of the committee, Associate Vice President for Finance and Administration Neill Binford, said that if the committee deadlocked, the decision about programming would fall to Vice President for Student Affairs Zenaido Camacho, as the Advisory Committee reports to him.

“The work of the committee would come to a flat dead stop, and the decision would be in Dr. Camacho’s hands,” Binford said. “I think it might be unfortunate because we might be forcing Dr. Camacho to make a decision that might change the current management control.” However, he said Camacho wants the committee to work out an agreement between athletics and the station. “But he really wants us to negotiate this out in a reasonable way. His style is to develop consensus and that’s what we’ll do,” Binford said. “If either side were to dig their heels in very far, I think it would not work well for anybody.” In the meantime, KTRU is asking for mail from listeners in support of its current programming structure.

So said he is unsure about the committee’s next step. “The next step would be draw up a long-term solution, I guess,” he said. “I don’t know what the next step is — get together in a hot room, turn off the A/C, I don’t know.”

Appendix 6: KTRU DJ Aptitude Test (KDAT)

Name: _____ Date: _____

Phone: _____ ID Number: _____

Email: _____ College: _____

Complete the KDAT and bring it to your Tech Review. This is an open-book test. Each question is worth 4 points. **You must get at least an 88 on the test to DJ.**

1. Who is the FCC licensee for KTRU?

- a. KTRU, Inc.
- b. KTRU General Manager
- c. Rice University
- d. KTRU Station Manager

2. KTRU DJs are

- a. accountable to KTRU
- b. accountable to the President of the University
- c. accountable to the FCC
- c. financially liable for their actions or inactions
- d. All of the above

3. Where is the Public File kept?

4. Who can see the Public File and when may they see it?

5. If you have a 3pm shift, when do you arrive?

- a. 3pm
- b. 2:55pm
- c. 2:45pm
- d. whenever, I'm a volunteer

6. If your shift ends and no replacement DJ shows up, what actions do you take?

- a. Do a legal ID, put on Robo, log the legal ID and tell the komputer that Robo is on the air.
- b. Write the DJ Directors a nasty note complaining about the next DJ.
- c. If Robo is scheduled, follow the steps in answer "a". If a DJ is scheduled, call the DJ, DJs on the sublist and then DJs from the schedule to find a sub, if the hour is reasonable. If no sub can be found, do a legal ID, put on Robo, log the legal ID and tell the komputer that Robo is on the air. Then write a note for the DJ Directors informing them of situation.

7. What steps do you take to change an input on the console?

8. If you are unable to do your shift, you should,
 - a. send a subrequest.
 - b. use the sub list to find a sub.
 - c. contact other DJs to find a sub.
 - d. all the above (miss two shifts, you're fired).

9. By telling the komputer that Robo is on-air, you allow the website now playing feature to work for Robo and create a required log of what music is played. Describe how you tell the komputer that Robo is on.

10. Describe the KTRU guest policy.

11. What should you do if you have problems with the KTRU equipment?

12. What do you do if extension 4088 rings?
 - a. Ignore it.
 - b. Answer it as soon as possible
 - c. Answer it if you have time
 - c. there is no such extension at KTRU

13. In a three hour shift, what is the correct number of required musical elements?
 - a. 8 playlist and four alternate tracks
 - b. 12 playlist and 3 alternate tracks
 - c. 13 playlist and 6 alternate tracks
 - c. 12 playlist and 6 alternate tracks

14. Other than first semester DJs, all DJs are required to review at least
 - a. two CDs or seven 7" s per month.
 - b. two CDs or seven 7" s per semester.
 - c. five CDs or seven 7" s each year
 - d. two books per or seven magazines.

15. What is the policy concerning bringing music from home for general shifts?

16. If you are on the air at 3pm and air a track that should have been marked “No” or “After 10”, what actions do you take?

17. (Match) a. Indecent b. Obscene c. Profane

_____ an average person, applying contemporary community standards, must find that the material, as a whole, appeals to the prurient interest; The material must depict or describe, in a patently offensive way, sexual conduct specifically defined by applicable law; and The material, taken as a whole, must lack serious literary, artistic, political, or scientific value.

_____ material that depicts or describes, in terms patently offensive as measured by community standards, sexual or excretory organs or activities.

_____ language that “denote[s] certain of those personally reviling epithets naturally tending to provoke violent resentment or denoting language so grossly offensive to members of the public who actually hear it as to amount to a nuisance.”

18. Describe how to cue a record.

19. How many PSAs and Promos do you read in a three hour shift?

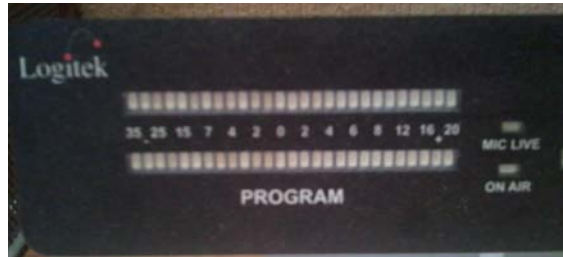
20. What is the “Legal ID” and between what times must you do and log a legal ID?

21. You are the 1am DJ. Describe the important things you do at the start of your shift that are different from what all other DJs do.

22. What do you do if an FCC inspector comes to the station?

23. Describe, in detail, how to do an EAS weekly test.

24. Pinpoint on the picture the optimum level at which to broadcast.



25. The Headphone and Monitor audio controllers must always be on the same source. What is it?

Appendix 7: Affidavits

KTRU DJ Affidavit

This is a written statement of facts made voluntarily and confirmed by an oath. Affidavits are used as proof for simple matters that do not require the live testimony of witnesses. Persons who swear falsely in an affidavit may incur severe legal punishment. When you complete this affidavit, return it to the DJ Director's mailbox. You are barred from DJing until this form is signed and returned.

"I, _____, have read The Official KTRU DJ Manual in its entirety and understand station rules and procedures. I also know the consequence of breaking KTRU rules and procedures is dismissal and banishment from the station. I know I cannot steal anything from KTRU. I know I can never reveal the door code to another person. I know that I should enter and exit through the correct Student Center ingress. I understand the Visitors Policy. I understand the Programming Restrictions Policy. I accept full responsibility for all material broadcast while I am signed on the operator report."

signature

date

print full name

Local address

Permanent Address (if different)

Local phone number

Mobile phone number

Status: (circle) Rice Student Rice Alumnus Rice Staff/Faculty Community Member

email address

PAYOLA/PLUGOLA AFFIDAVIT OF

(printed name)
(employee in this context includes a station volunteer or student)

1. My name is _____.
2. My position is _____ for KTRU.
(position)
3. I have held this position since _____.
(month/year)
4. I understand that the Communications Act of 1934, as amended, and the rules and regulations of the Federal Communications Commission require that when a broadcast station transmits any matter for which money, service, or other valuable consideration is either directly or indirectly paid or promised the station or any employee, or charged by or accepted by the station or any employee, then the station must make an announcement that such matter is sponsored, paid for, or furnished, in whole or in part, and must name the supplier of the valuable consideration in the announcement.
5. I understand that if I receive or am promised any money, service, or other compensation for broadcasting any matter, I must give reasonable prior notice of this fact to the appropriate persons in charge of KTRU Programs (“KTRU Management”), so that they can approve or deny the transaction and if approved, schedule legally appropriate announcement(s) as required by law.
6. I understand that if I fail to disclose to KTRU Management the receipt or promise of any money, service, or other compensation for broadcasting any matter, I could be found guilty of committing a felony, and that I could be fined or imprisoned, or both.
7. I have made the proper disclosure to KTRU Management whenever I have received or been promised any compensation for broadcasting any matter.
8. So far as I know, KTRU Management has always properly announced that a broadcast matter was paid for or furnished by the person or organization that supplied the matter or offered compensation for its broadcast.
9. I will neither give nor receive any money, service, or other compensation (from anyone except my employer) in exchange for influencing the preparation or broadcast of any matter on KTRU Programs or KPFT.
10. I, my spouse, and my immediate family do do not presently own any interest in (except publicly traded stock, held as an investment), or serve as an officer, director, or employee of any other person, firm or corporation engaged in:
 - a) The publishing of music;

- b) The production, distribution (including wholesale and retail sales outlets), manufacture or exploitation of music, films, tapes, recording, electronic files, or electrical transcriptions of any program material intended for radio or radio broadcast use;
- c) The exploitation, promotion, or management of persons rendering artistic, production and/or other services in the entertainment field;
- d) The ownership or operation of one or more radio or television stations;
- e) The wholesale or retail sale of records intended for public purchase;
- f) Placing underwriting announcements on Station KPFT or KTRU Programs or any other station owned by its licensee (excluding nominal stockholdings in publicly owned companies).

11. The facts and circumstances relating to any such interest listed in 10 above are

none .

as follows .

(Use additional sheet if additional space is necessary)

12. I have read and I understand the foregoing statements, and they are true and correct to the best of my personal knowledge.

(Signature)

Executed on _____

New DJ Training Checklist for _____ (your name)

This training form is designed to insure that all new DJ's are provided training in many technical aspects at KTRU. Trainees must print and bring this form to all three in-studio training sessions and then submit the completed form during the technical review. A trainee must submit a completed form before being allowed to take a shift by alone or with another new DJ. The training DJ(s) must initial each item on the list. The trainee will check the box to indicate they he/she understands the information and/or techniques. Trainees must do their in studio session with at least two different DJs.

Since the trainees attend three in-studio training sessions, the trainers do not need to cover every topic in the first session. If the trainee feels they need additional information or training after the three sessions, they will be provided an opportunity to ask questions during the technical review.

| DJ Initials | Trainee | | DJ Initials | Trainee | |
|-------------|--------------------------|--|-------------|--------------------------|--|
| _____ | <input type="checkbox"/> | Proper mic technique (placement & levels – use of guest mic in emergency) | _____ | <input type="checkbox"/> | PSAs and Promos, how often, where located and how to log. |
| _____ | <input type="checkbox"/> | Importance of proper levels, what they look like (peak and average) and how to read them | _____ | <input type="checkbox"/> | How to cue a record. |
| _____ | <input type="checkbox"/> | How to use aux. | _____ | <input type="checkbox"/> | How to change inputs |
| _____ | <input type="checkbox"/> | Public File <ul style="list-style-type: none"> • Where is it kept? • What they can do with the file? • Who can access? • When? | _____ | <input type="checkbox"/> | EAS <ul style="list-style-type: none"> • Check the stations we monitor • Weekly tests from NWS & KUHF • Sending weekly tests • Monthly tests |
| _____ | <input type="checkbox"/> | Indecent, Obscene & Profane Material KTRU Rules. What if accidentally aired? (Use of Delay) | _____ | <input type="checkbox"/> | How to check music out and in for review and discuss review policies |
| _____ | <input type="checkbox"/> | What to monitor | _____ | <input type="checkbox"/> | What to do if the next DJ doesn't show |
| _____ | <input type="checkbox"/> | What to do if an FCC inspector shows up | _____ | <input type="checkbox"/> | How and when to change to/from WRN. |
| _____ | <input type="checkbox"/> | Use of CD Players | _____ | <input type="checkbox"/> | Program, Aux (Aud) and Cue |
| _____ | <input type="checkbox"/> | Getting Subs/Missing shifts. When to arrive for a shift | _____ | <input type="checkbox"/> | Explain what each meter reads and how to change the input |
| _____ | <input type="checkbox"/> | Reporting technical problems | _____ | <input type="checkbox"/> | Segues vs. Cross fade |
| _____ | <input type="checkbox"/> | Operator report, MRA (only at 1 AM) and Legal ID | _____ | <input type="checkbox"/> | How to turn on Robo and enter the info into the Komputer |
| _____ | <input type="checkbox"/> | Food, Drinks, & Smoking | _____ | <input type="checkbox"/> | Emergency contact info |
| _____ | <input type="checkbox"/> | Handling media + Discwasher | _____ | <input type="checkbox"/> | Timer location and uses |
| _____ | <input type="checkbox"/> | Guest Policy | _____ | <input type="checkbox"/> | How and when to turn the station off |
| _____ | <input type="checkbox"/> | How to reopen a playsheet if the sheet or lotus is accidentally closed? | _____ | <input type="checkbox"/> | What to check if the monitors go silent? |

Training DJ Session 1 (Print) _____ Signature _____

Training DJ Session 2 (Print) _____ Signature _____

Training DJ Session 3 (Print) _____ Signature _____

Name: _____

Trainees will submit the completed form (and attachments) before being allowed to take a shift.

| | Date | Time | DJ |
|--|-------|-------|-------|
| First in-studio training session | _____ | _____ | _____ |
| Second in-studio training session | _____ | _____ | _____ |
| Third in-studio training session | _____ | _____ | _____ |
| Date and time of the Technical Review (Must complete in-studio sessions prior to tech review) | _____ | _____ | _____ |

Technical review completed _____

| |
|---|
| Please attach the <input type="checkbox"/> KDAT and <input type="checkbox"/> DJ Affidavit. These must be complete and brought to your Tech Review. |
|---|

This DJ has successfully completed the required paper work.

Professional Staff Signature and Date _____

Student Staff Approval Approved
 This DJ is not approved.
Please see the attached for details.

DJ Director Signature and Date. _____